

EVERY ISSUE A COLLECTORS ITEM

# Hollywood

## studio magazine

VOLUME 11 NO. 7/\$1.00

A Guide to Movieland's Greats . . . Tour Hollywood Studios, see how films are made  
Visit movie attractions and famous Landmarks . . . Stalking the priceless memorabilia  
"Hollywood After Dark" for fun, dining out and stargazing



1934

Bob Harman '74



Memberships still open!!

# avid movie-goers wanted

Opinion leaders from within Hollywood entertainment industry  
who are not now attending Academy or Guild screenings

to join new

## WORD-OF-MOUTH FILM SOCIETY

Industry members and one guest each will be invited to private screenings of new, major theatrical motion pictures (mostly previews before films actually open in theatres) every other Saturday afternoon or evening at the Writers Guild Theater, 9038 Melrose Avenue, Beverly Hills, starting February 12 . . . in manner and style of weekend screenings now being conducted by various Guilds and Academies.

Screenings now underway (started February 12) but many films still to be presented bi-weekly through January, 1978. Therefore, if qualified, apply now.

LIMITED SEATING LIMITS MEMBERSHIP TO 1200.  
ACT NOW IF INTERESTED AND QUALIFIED.

### PURPOSE:

To support the kind of new theatrical films that will most benefit from word-of-mouth through organized and effective researched industry screenings. *Word-of-mouth support begins within the industry before it spreads outward.*

### HOW TO QUALIFY:

- Be involved full time within Hollywood entertainment industry at any studio, office, organization, film school, in any related career capacity such as agent, executive, musician, publicist, film student, office worker, etc. Members of IATSE (all locals), NABET, AFTRA, all crafts, guilds, unions, etc., welcome to apply. Membership to be selectively determined from respondents for most effective audience mix.
- Best satisfy our membership profile: an industry person who is an enthusiastic, regular movie-goer, an opinion leader among friends, relatives and

associates — the kind of person other people seek out for information about what movies to see.

- Agree to pay annual dues of \$25, if accepted. **DO NOT MAIL CHECKS NOW.** First apply by mailing in questionnaire. Accepted applicants will be notified within two weeks. Those not immediately accepted, but who otherwise qualify, will be standbys for future membership. News of films to be screened through the year will be mailed to members every two weeks. Act today. First screening is February 12.

PLEASE PRINT

Name \_\_\_\_\_ Address \_\_\_\_\_ City \_\_\_\_\_ Phone \_\_\_\_\_

Age \_\_\_\_\_ Date of birth \_\_\_\_\_ Marital status \_\_\_\_\_ Age and sex of children \_\_\_\_\_

Last year of school completed \_\_\_\_\_ Occupation \_\_\_\_\_ Degrees, licenses held \_\_\_\_\_ Annual income \_\_\_\_\_

How many films seen in theatres during 1976 \_\_\_\_\_ During last 3 months \_\_\_\_\_ Guild or Union affiliations \_\_\_\_\_

Employer \_\_\_\_\_ Address \_\_\_\_\_ Phone \_\_\_\_\_ Title \_\_\_\_\_

Responsibility \_\_\_\_\_ Name of immediate supervisor, Department head \_\_\_\_\_

I (would/would never) wait one hour in line to see a film. How many persons interested in film going I encounter each two weeks through my work \_\_\_\_\_

through my private life \_\_\_\_\_ Do people seek me out about movies worth seeing? \_\_\_\_\_ Do I volunteer information about movies to others

I encounter? \_\_\_\_\_ Would I view a worthwhile film occasionally in the morning or late at night? \_\_\_\_\_

I qualify and apply for 1977 membership in the **NEW WORD-OF-MOUTH FILM SOCIETY** with understanding I may or may not be accepted. If accepted, I will remit \$40.00 annual dues.

Signature \_\_\_\_\_

Note: Applicant encouraged to tell more than space above permits, by attaching a career and lifestyle resume.

Tell us why you consider yourself an opinion leader. Such an addendum may enhance chances for acceptance.

Mail applications to: **WORD-OF-MOUTH FILM SOCIETY, INC.**  
Room 8A, 3349 Cahuenga Boulevard  
Hollywood, California, 90068



★ IN PRESENTING THIS

**FIRST EDITION** of *Movieland Guide* we have listed the many categories of special interest to the movie collector & film fan and those who may wish to know more about the vast and interesting world of movie collecting & memorabilia as a rewarding hobby.

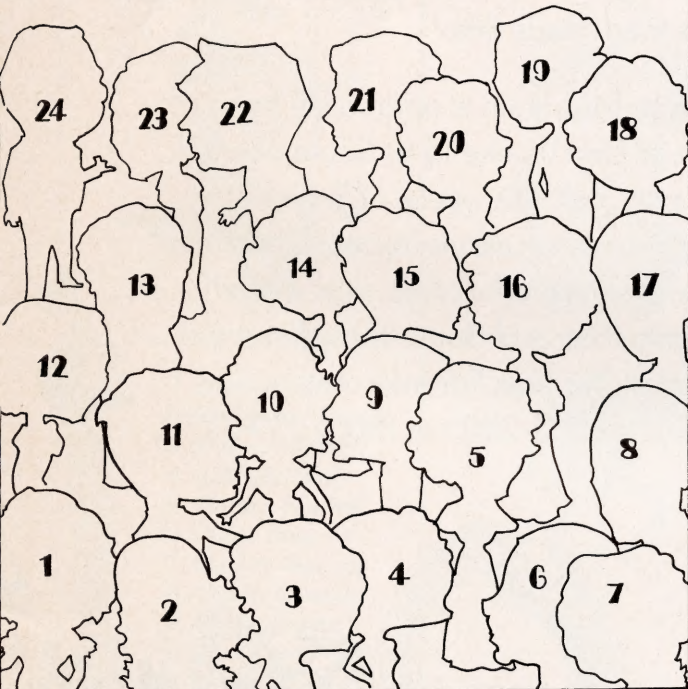
For **THE VISITOR** to Hollywood and the arm-chair traveler, an interesting guide and review to *Movieland's* main points of interest, famous landmarks, what is going on and where to find it.

*Movie Collectamania is a fun hobby and here is something for everyone interested in the Movie & Entertainment world & Nostalgia.*

COVER IDENTIFICATION  
Artist Bob Harman

## HOLLYWOOD PARTY—1934

- |                        |                       |                    |
|------------------------|-----------------------|--------------------|
| 1. MAE WEST            | 9. CLIVE BROOK        | 17. RAMON NOVARRO  |
| 2. LUPE VELEZ          | 10. DOLORES DEL RIO   | 18. KAY FRANCIS    |
| 3. JEAN HARLOW         | 11. JAMES CAGNEY      | 19. EDDIE CANTOR   |
| 4. NANCY CARROLL       | 12. ROCHELLE HUDSON   | 20. SIDNEY FOX     |
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# Hollywood

## studio magazine

Every issue a "Collector's Item"

### ON THE COVER

**HOLLYWOOD PARTY—1934**—Original painting by noted artist Bob Harmon of Covert Farms, Ovid, New York.

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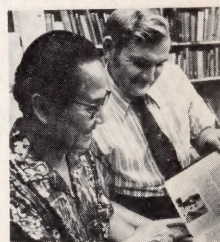
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VOLUME 11 NO. 7/\$1.00  
JUNE 1977



# MAGIC MOUNTAIN

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## Nostalgia at it's best, Yesterday & Today

EVERY ISSUE A COLLECTOR'S ITEM



HSM, The *Leading* Film buff and Collectors magazine is circulated by subscription, on Newsstands and Book stores specializing in movie memorabilia throughout the United States, Canada, Australia and many countries in Europe and Asia. It is an 8½ x 11 size, printed on coated enamel filled with photographs of the stars with excellent photo reproductions. Edited by top professional writers who *know* the stars, are confidants of the stars, attend all Hollywood functions, and have a *today* approach to memorabilia ... Nostalgia at its best ... "yesterday and today."

We invite your subscription so that you may share in this distinctive magazine, receive two free classified ads, add to your research library and automatically become a Hollywood Studio Collector's Club member with its many benefits and discounts.

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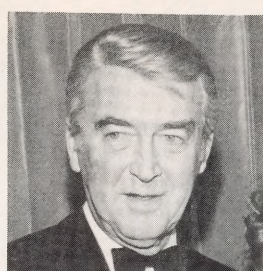
# HOLLYWOOD'S GREATS



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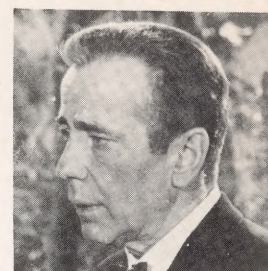
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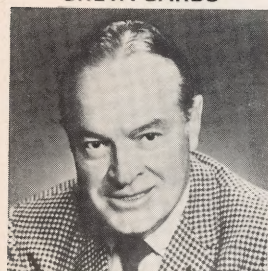
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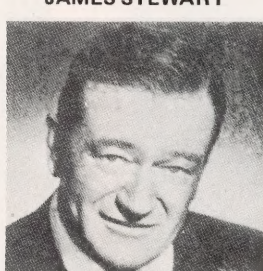
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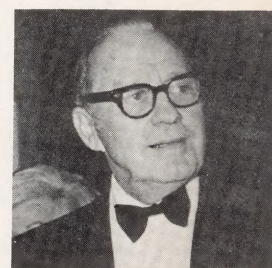
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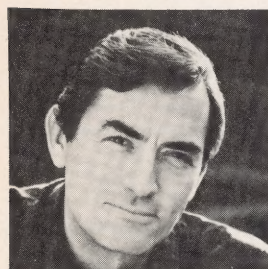
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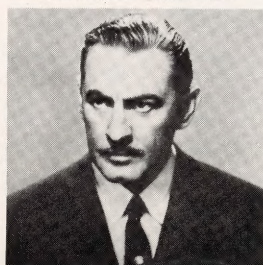
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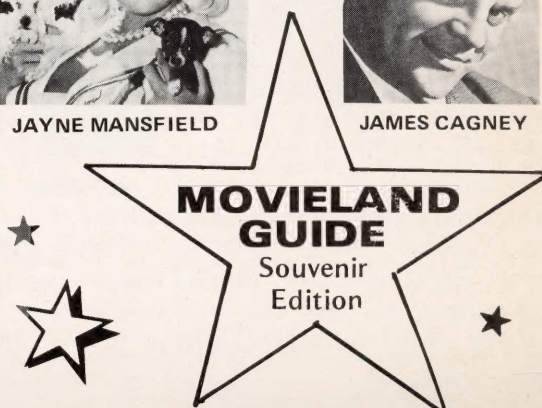
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THE WIZARD OF OZ



JOHN BARRYMORE



**MOVIELAND  
GUIDE**  
Souvenir  
Edition



# fabled hollywood



Hollywood & Vine, "Crossroads of the world" —1936

Fabulous Hollywood . . . land of dreams. The name conjures up images of Jean Harlow and Clark Gable, Marilyn Monroe, and Tyrone Power and hundreds of other bright shining stars.

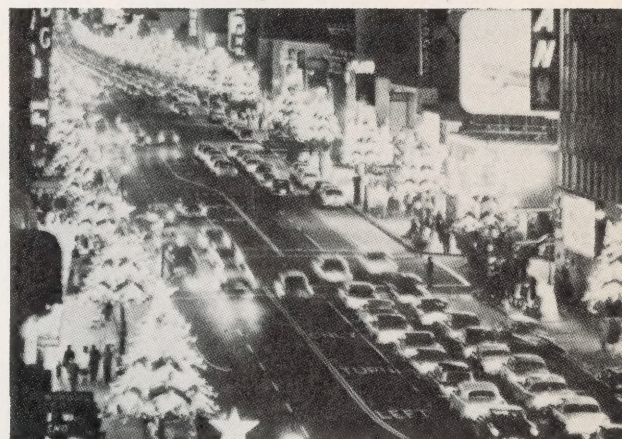
In 1920 D.W. Griffith made the first of his winter visits bringing his New York-based Biograph Company that included Mary Pickford, Henry B. Walthall, Mack Sennett, Bobby Harron and Billy Bitzer. By the end of that year fifteen other film companies had settled in Hollywood.

Glitter and glamour was the password for the 30's and 40's, years of the super stars. Then came the war years when Hollywood's star caravans toured major U.S. cities selling war bonds. In 1946-'47 came TV's astounding impact on Hollywood . . . a new medium had to be dealt with. More and more movie companies reluctantly began moving into the TV business. Today, television production accounts for a vast portion of all the movie studios work.

Universal is the master of another super innovation, the guided tour offering visitors the opportunity of getting on the sets and seeing how movies are really made. The Burbank Studios are now offering tours too . . .



Premiere of MGM's "I'll Cry Tomorrow" 1955. (Susan Hayward.)



The world famous televised Hollywood Christmas parade

Television stations followed and have opened their doors to the mysteries of how TV shows are produced. The public loves it and flock in droves to the mammoth entertainment centers.

The record Industry has also shown a remarkable growth over the years and the high rounded Capitol Record building near Hollywood and Vine is a well known Hollywood landmark. Today there is a new Hollywood living amiably with the symbols of its past.

Through the years moviemaking has become so identified with Hollywood that Hollywood is no longer a mere place or a name—25 square miles on a map. When a tourist comes to Los Angeles he wants to see Hollywood, the place where they make the movies. And if the Studios are in San Fernando Valley, Culver City or Burbank, it makes no difference, it's Hollywood.

Hollywood today is new, casual and the city fathers are planning a new face lift retaining the nostalgia of Hollywood's past while adding a bit of today's glamour to the ever changing scene. There is no end. The legend lives on.



# MOVIELAND

## GUIDE

Things you should know about Hollywood, Where To Go, What to Do, and Where to find It! A complete Movie Directory for the Hollywood visitor and the movie buff.

### HOLLYWOOD STUDIO TOURS



**NEARING THE BOTTOM OF THE PIT**—Stuntman at Universal Studios Tour is going, going in the treacherous quicksand pit ... Parting of the Red Sea, old movie sets, the collapsing bridge, a 9 ton run-a-way train, are only a few of the thrillers to be amazed at on the tour.



**AN NBC TOUR** catches a passing star in front of a studio's massive backstage door, as McLean Stevenson pauses to chat. See what goes on behind the scenes at a television studio. Continuous tours. 10 am to 5 pm.

### SUMMER THEATRE

**Universal Studio's Amphitheatre**—Many superstars shine in Universal Studio's amphitheatre '77 summer concert series: Universal Amphitheatre, 100 Universal City Plaza, Universal City.

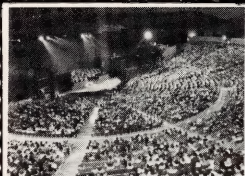
**At the Greek**—Summer nights under the stars. Programs start at 8:30 pm. Greek Theatre, 2700 N. Vermont Ave. For further program information, call 660-8400.

**Hollywood Bowl**—A natural amphitheater in the Hollywood Hills, the Bowl seats 17,500. In summer, concerts are held by the Los Angeles Philharmonic and others. Highland Ave. north from Hollywood Blvd. General information, 980-9421. Theatre party info 985-4321.

**Mayfair Music Hall of Palace of Varieties**—Recreation of the golden era of musical theater. The building has been restored to its turn-of-the-century plush splendor. Shows begin at 8 pm Tuesdays through Sundays. Located on Santa Monica Blvd. where it meets the sea.

**Music Center Tours**—Informal tours of the Music Center complex are offered free of charge by the Symphonians of the Music Center. Monday through Thursday (except on days involving matinees or re-

Continued on next page—Col. I



### SUMMER UNDER THE STARS

The Amphitheatre, Universal Studios (just off the Hollywood Freeway at Lankershim Blvd.). A popular addition to the Los Angeles theatre scene. The unique outdoor facility seats 5,200 and features folk, rock, pop and soul entertainers. This is the sixth season, presented by MCA Inc. The '77 season will present top entertainers such as Linda Ronstadt, Neil Sadaka, Natalie Cole and others. Opens June 30 thru Sept. 25. Ticket info 985-8687, Ex. 264.



Attend a festive evening at the beautiful Hollywood Bowl. Where else can you enjoy balmy evenings, moonlit nights and memorable music? Why not take advantage of Southern California's uniquely lovely summer weather? The Bowl offers a 'total' evening: you and your guests can wine, dine and listen to a concert by the celebrated Los Angeles Philharmonic with renowned conductors and international guest soloists.

A night at the Hollywood Bowl ... an unforgettable evening at the world's most famous outdoor music festival.

### SPECIAL ATTRACTIONS

**Grauman's Chinese Theatre**—In the concrete patio of this Chinese pagoda-like theatre in the heart of Hollywood are footprints, handprints, signatures, and other mementos of more than 200 famous movie stars. Among those immortalized in cement are Shirley Temple, Gene Kelly, and Elizabeth Taylor etc. The theatre also contains a history of the Academy Award winners. (Now Mann's Theatre) 6925 Hollywood Blvd., Hollywood, CA 90028 (213) 464-8111.

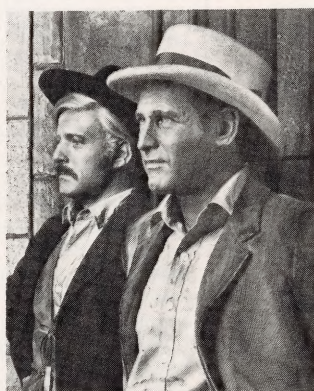
**Beverly Hills**—One of the most elegant and affluent communities in Southern California is home of many well-known personalities of stage, screen, and television. For diners, Beverly Hills has the finest selection of restaurants, ranging in price and style from intimate, French restaurants to casual delicatessens—the "in" place with local celebrities.

**Contact:** Beverly Hills Convention & Visitors Bureau, 239 South Beverly Dr., Beverly Hills, CA 90212. (213) 271-6723.

**Sunset Strip**—Stroll along the unusual and entertaining Sunset Strip—famous for its nightclubs, restaurants, and boutiques. In these 20 blocks.

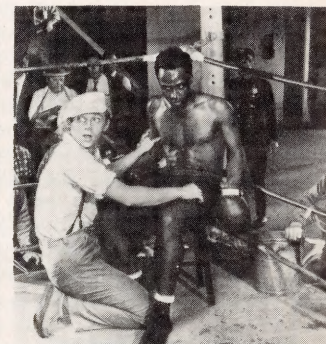
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### MOVIELAND WAX MUSEUM



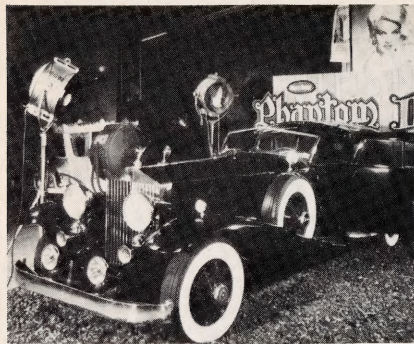
**MOVIELAND WAX MUSEUM**—Romantic stars, Robert Redford and Paul Newman are immortalized at the Stars Hall in a scene from "Butch Cassidy and The Sundance Kid." Over 230 famous stars also — the Palace of Living Art in Buena Park, Ca.

### BURBANK STUDIO TOUR



**AT THE BURBANK STUDIOS**—VIP Tour guests enjoy the actual day-to-day activity and shooting on the sound stages and lot ... a true behind-the-scenes look at how a major multi-media studio operates. Home of Columbia & Warner Bros. pictures. See 102 acres of movie making magic.





Movieworld Cars of the Stars—Buena Pk.

## SUMMER THEATRE Continued

hearsals) from 10 am to 2 pm. Call 626-5781, ext. 366, for reservations.

**Shubert Theatre**—The Shubert Theatre in Century City, the most modern and beautiful legitimate theatre in the nation is presenting the greatest hits direct from Broadway.

Season: Year round. Admission: Varied prices according to performance and seating. Parking: Ample, minimal fee. Location: 2020 Avenue of the Stars, Los Angeles, California 90067. (213) 553-9000.

### Old Town Music Hall

Features old movies starring Buster Keaton, Jeanette MacDonald, Ramon Novarro, Douglas Fairbanks, and the Ritz Brothers. Prologue to every nightly program on the mighty Wurlitzer Theatre Pipe Organ. Added special feature, a silent-film comedy on every program. Season: Open Fridays, Saturdays, 8:15 p.m.; Sundays, 2:30 p.m. and 7 p.m. Admission: Adults \$2. Location: 140 Richmond St., El Segundo, CA 90245; (213) 322-2592.

## SPECIAL ATTRACTIONS

Continued

### ATTRACTIONS/SO. CALIF'

#### ABC Entertainment Center

Located in the heart of Century City (directly across from the Century Plaza Hotel). The Center offers the finest in first-run films from its two plush movie houses—the best in legitimate shows in the Shubert Theatre—plus—the Playboy Club. Harry's Bar and American Grill, Jade West (oriental gourmet dishes), La Cuisine, Fromins Delicatessen, Arkraft Fine Furniture, Ask Mr. Travel Agency, La Connoisseur Jade Shop, Security Pacific National Bank, Century West Health Spa, Hank Baum Gallery, L.A. Contemporary Art Institute, Don Conrad Gallery. The ABC Entertainment Center is open daily and well into the late night hours. Call (213) 553-5648.



Hollywood Wax Museum in Hollywood

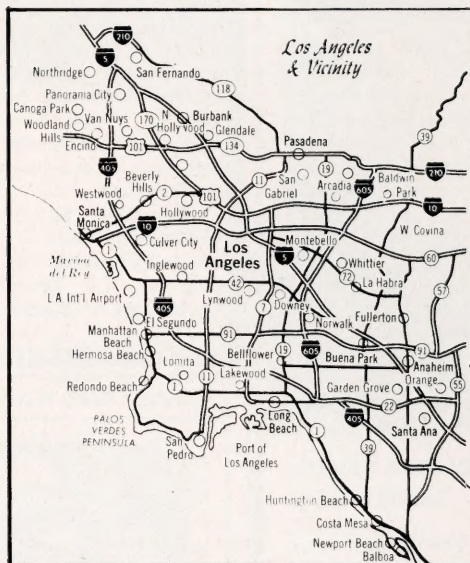
**Hollywood Wax Museum**—One of the most fascinating sight-seeing attractions in legendary Hollywood. More than 170 famous people of the past and present, uncannily re-created in fleshlike wax.

Greats like Clark Gable, Jean Harlow, and W.C. Fields etc. Historic figures include U.S. Presidents. Continuous screening of presentations of Oscars and scenes from award winning films of 1927 to the present.

Open daily, 10 a.m. to midnight; Friday and Saturday until 2 a.m. Admission: Adults \$2; students \$1; children 75c. 6767 Hollywood Blvd., Hollywood, CA 90027 (213) 462-8860.

### BUENA PARK—ANAHEIM

**Movieland Wax Museum and Palace of Living Art**—More than 230 wax figures of stars, so lifelike one expects them to speak, shown in scenes from their most memorable movie and television roles. Among them: Judy Garland, Charlton Heston, W.C. Fields, Tony Orlando and Dawn and many, many others plus breathtaking, three-dimensional re-creations of many of the world's most famous works of art including the *Mona Lisa*, *The Last Supper* and *American Gothic*. Unusual gift shops and delightful Commissary of the Stars restaurant. Open 10 am—9 pm, Sun—Thurs; 10 am—11 pm, Fri and Sat. 7711 Beach Blvd. Buena Park. (213) 583-8025 (714) 522-1154.



**Movie World, Cars of the Stars**—Features the world's largest collection of movie vehicles, celebrity cars and Hollywood memorabilia, including sets, props and miniatures used to create wondrous movie special effects. Cars owned by Jack Benny, Clark Gable, Charlie Chaplin and The Beatles are among those on display, along with many "one-of-a-kind" experimental cars. Open 10 am—9 pm, Sun—Thurs; 10 am—11 pm, Fri and Sat. 6920 Orangethorpe Ave. in Buena Park. Admission charged.

**Disneyland**—Walt Disney's original Magic Kingdom on 15 beautiful acres features four distinctively different "lands": Main Street, Fantasyland, Frontierland and Tomorrowland. Each features unique rides, exhibits, restaurants, shops and live entertainment,



Movieland Wax Museum in Buena Pk.

theatres & films. Open 8 am—1 am daily. 1313 S. Harbor Blvd. in Anaheim. Admission charged.

**Knott's Berry Farm Old Time Adventures**—Features the excitement of the Old West in Ghost Town, the festive charm of early California in Fiesta Village, and the delight of a 1920s beachside amusement park in The Roaring 20s. Exciting rides, free live entertainment, excellent food and many unusual shops in this, the nation's oldest theme park, and home of world famous Knott's jams and jellies. Big name entertainment on weekends in the Good Time Theater. Open 10 am—6 pm, Mon—Fri; 10 am—10 pm, Sat; and 10 am—9 pm, Sun. 8039 Beach Blvd. in Buena Park. Admission

### LONG BEACH

**Queen Mary**—The lure of excitement has been cast and the *Queen Mary* has captured it as you stroll through the engine rooms and onto the captain's deck and through the former luxury liner's staterooms. A twinge of nostalgia will come over you as you visit the museum on board. Studios & TV series filmed here. You'll find her at Pier J in Long Beach. For tour information call 435-4733.

**Long Beach Museum of Art**—Occupying a charming building on the beach, the museum offers a constantly changing program of films, exhibits, lectures and concerts. Open Tues.—Fri., 10-5; Sat.—Sun., 1-5; closed Mon. and holidays. 2300 E. Ocean Blvd.

**Rancho Los Cerritos**—Monterey-style adobe ranch house, built in 1844 as the headquarters of a vast cattle ranch, is now a museum and reference library with picturesque gardens. Open Wed.—Sun., 1-5, 4600 Virginia Road, (Western movies)

### SAN DIEGO

**Frontier Town**—Real Western atmosphere, with shops, amusement rides, picnic grounds, swimming. Friday night dances. Open Saturdays, Sundays, and holidays. Has been setting for western films. Big Oak Ranch. 1723 Harbison Canyon Road. El Cajon.

**Int'l Aerospace Hall of Fame**—Exhibits honoring the individuals who have been elected to the International Aerospace Hall of Fame in recognition for having made contributions to aviation and space science: medals of Richtofen. Bishop, Mitchell, Contains the only Apollo 11 moon flight artifacts outside Washington, D.C. Hours: 10 a.m.—4:30 pm daily in Balboa Park. Phone 232-8322.

Continued



## MOVIELAND GUIDE

**Reuben H. Fleet Space Theater**—On view is a Bicentennial program saluting the growth of our nation through the story of its river development. See *Rivers of North America* and *Our Sun, the Star*, both shown every day at 11:30 am, 1 pm, 2 pm, 3 pm, 4 pm, 5 pm, 7:30 pm and 8:30 pm. Fri. and Sat. nights an additional show at 9:30 pm; Sat morning an additional show at 10:30 am. Through Sep. 6. On Park Blvd on the eastern side of Balboa Park. For information call 238-1233.

### LAS VEGAS

**MGM Grand Hotel**—In the Ziegfeld Theatre: "Hallelujah, Hollywood" is an indefinite engagement. In the Celebrity Room: visit the movie hall of fame leading to Las Vegas' only Jai Alai palace. Decor, elegant & reminiscent of the golden era of Hollywood. Magnificent shops, movie nostalgia shop. Have your photo taken with Leo the famous MGM lion. (live) A must to see.



MGM GRAND-LAS VEGAS

**Barrymores**—MGM Grand Hotel. Open daily, 6 pm. Named in honor of the royal family of the American theater, John, Lionel and Ethel Barrymore. The theme is enhanced by the elegant oaken beam decor and select American fare. Seafood and steaks are among the choice of delectable entrees. Dinners from \$5.50.

### ARIZONA TUCSON

**Old Tucson** is just 12 miles—but a hundred years—away from modern Tucson. A combination of family fun park and busy movie studio, it has been the setting for over 70 motion pictures and countless TV shows. When film companies aren't shooting, Old Tucson's resident gunfighters are—in five live-action shows a day. Other attractions include rides, tours, restaurants, shops and exhibits of Old West Americana and movie memorabilia. Located at 201 So. Kinney Road. Take Speedway or Ajo Road exit west from Interstate 10 and follow signs. Open daily. Admission charged. Phone: (602) 792-3100.

### ATTRACTIONS/NO. CALIF. SAN FRANCISCO

**Wells Fargo Bank History Room**—A museum which covers the period from the gold rush days through 1906, with photographs, documents, mementos of the Cowboys, and an authentic stagecoach. In the 420 Montgomery Street branch, open 10 am-3 pm weekdays except bank holidays. Great for historical movie research.

**Ripley's "Believe It or Not" Museum**—Robert Ripley spent a lifetime traveling the world in search of the "unbelievable but true." The remarkable knowledge that Ripley has passed on can now be enjoyed firsthand at this unusual museum, which presents thousands of the actual articles he collected.

**Cable Car Barn**—Restored with Victorian memorabilia, the barn houses the huge cables that run the city's famed cable cars. It also houses a small museum, with cable cars, photos and exhibits of some of the city's first transit systems. Open daily, 10 am to 6 pm, Washington and Mason Streets.

**California Academy of Sciences Theatre**—It's the West's oldest scientific institution, founded in 1853. Includes Steinhart Aquarium, home to 14,500 species of marine life, and Morrison Planetarium, presenting six different sky shows throughout the year. Open from 10 am-5 pm every day of the year and from 9 am-9 pm during the summer. Admission is 50 cents for adults and 25 cents for visitors 12-17. Golden Gate Park. Call 752-8268 for recorded information on current special exhibits and events.

**The Cannery**—An old fruit cannery, restructured and, like Ghirardelli Square, turned into a smart shopping center. Setting for many TV shows. An unusually good selection of distinguished restaurants is one of the attractions. Between Leavenworth and Jones Streets, and Beach and Jefferson Streets.

**Chinatown**—Many films have been shot in this largest Chinese community outside the Orient. All the exotic sights & sounds of Hong Kong. Grant Ave. is the main street & main entrance is the large upstanding ornate gate at Grant & Bush St. Many excellent restaurants & interesting shops. A favorite celebrity haunt.

### SAN JOSE

**E.B. Crocker Art Gallery**—A regular schedule of special exhibitions is maintained in addition to the display of works from the permanent collections. A variety of programs are offered, including free Sunday afternoon concerts, lectures, films and special events. This is the West's oldest art museum. 216 "O" Street.

**Old Sacramento**—Now undergoing renovation, this is where the Gold Rush began. You may want to check out some points of interest—the Eagle Theater, first Calif. theatre, 1849. the Morse Building, erected in 1860; Pioneer Telegraph Station, 1861; Sacramento Union, oldest daily newspaper in the West, erected 1851; Sacramento Engine Company No. 3. At the foot of L St. across Interstate 5.

**Marriott's Great America**—A 200-acre park with five areas themed to America's past. A full day's entertainment. Five theaters and arenas—stage shows, animal acts and circus; 27 thrilling rides; 31 crafts shops and boutiques; 28 family-priced restaurants; 23 games and arcades. Pay-one-price admission: adults (12 and up). \$7.95; children (4 through 11), \$6.95; toddlers (3 and under), free. Open daily 9 am-10 pm. Fri and Sat 9 am-midnight. At Great America Pkwy exit. off U.S. 101 or Hwy 237, Santa Clara. (Call (408) 988-1776

### STOCKTON

**Pollardville**—In the heart of the Mother Lode country, authentic old buildings recreate the biggest and boomingest ghost town ever haunted by the shades of Boot Hill. A livery stable, doctor's office, undertaker's establishment and firehouse with a horsedrawn pumper that saw service in the 1906 San Francisco fire line the main street; when the bad guys tangled with the town's Sheriff John, they ended up in the Jamestown Jail, an authentic one brought down from Calaveras County. The Golden Garter Saloon. Rock & Roll Railroad, and the Pollardville Palace which features real oldtime melodramas are the other points of interest, setting for many movies. From Stockton, take Highway 99 north to the Morada Lane exit, then north on Frontage Road.

### 'SPECIAL INTEREST' MUSEUMS



### COWBOY-WESTERN MUSEUMS

**ROY ROGERS AND DALE EVANS MUSEUM** (interstate 15 and Palmdale Road, Victorville). Collection depicting the private and professional lives of western stars. Open daily, 9 a.m.-5 p.m.

**WILL ROGERS MEMORIAL**—Claremont, Oklahoma. Honors the great humorist and Western star Will Rogers born Nov. 4, 1879 in Claremont, Mementos, etc.

**AMOS CARTER MUSEUM OF Western Art**—Fort Worth, Texas. Preserves the flavor of the Old West through works of such great Western artists as Frederic Remington and Charles M. Russell. Interesting exhibits & displays of the old west.

**BUFFALO BILL HISTORICAL CENTER**—Cody, Wyoming. Comprises the Buffalo Bill Museum of 1927 and the Whitney Gallery of Modern Art, 1959. Trophies and personal effects of Wm. F. Cody, great hero and trail blazer of the West noted for the Buffalo Bill West Shows. Equestrian statue of Buffalo Bill by Gertrude Vanderbilt Whitney is in the Center. Indian Art, paintings, sculptures and priceless mementos.

**NATIONAL COWBOY HALL OF FAME AND WESTERN HERITAGE CENTER**—Oklahoma City, established 1958 on Highway 66. Western paintings, Indian lore and in the Hall of Great Western performers are the names of Gene Autry, Tom Mix, Joel Mc Crea, Gary Cooper, Walter Brennan, Jimmy Stewart and "Miss Kitty," Amanda Blake "West of Yesterday" features an old time Western town complete with a Silver Dollar Saloon. Open 7 days a week, 8:30 am to 8 pm (Adm. \$2 and \$1 children under 13)



## MOVIELAND GUIDE

### FAMOUS WAX MUSEUMS

MOVIELAND WAX MUSEUM  
AND PALACE OF LIVING ART  
Buena Park, Calif.

AMERICAN HERITAGE WAX MUSEUM  
Scottsdale, Arizona

AMERICAN WAX MUSEUM  
Philadelphia, Pennsylvania

LOUIS TUSSAUD'S WAX MUSEUM  
Niagara Falls, Ontario

MIAMI WAX MUSEUM  
No. Miami Beach, Florida

HOLLYWOOD WAX MUSEUM  
Hollywood, Calif.

### CIRCUS MUSEUMS

CIRCUS HALL OF FAME  
Sarasota, Florida

CIRCUS WORLD MUSEUM  
Baraboo, Wisconsin

HERTZBERG CIRCUS COLLECTION  
San Antonio, Texas

RINGLING MUSEUM OF THE CIRCUS  
Sarasota, Florida

BARNUM MUSEUM/TUFT'S UNIV.  
New Bedford, Mass.

### COSTUME MUSEUMS

INDEPENDENCE MUSEUM  
Cohasset, Mass.

METROPOLITAN MUSEUM OF ART  
The Costume Institute, New York City

TEXAS WOMEN'S UNIV.  
College of Household Arts and  
Sciences. Museum of historic costumes,  
Denton, Texas.

TRAPHAGEN SCHOOL OF FASHION  
Museum Collection, New York.

### MUSEUMS OF THE THEATRE

BRANDER MATTHEWS DRAMATIC  
MUSEUM  
of Columbia Univ., New York City

MC CORD THEATRE MUSEUM  
Dallas, Texas

### MOVIELAND CARS & PLANES

MOVIEWORLD CARS OF THE STARS  
6900 Orangethorp Ave., Buena Pk. 90260  
(213) 523-1520

MOVIELAND OF THE AIR  
Orange County Airport 91707.  
(714) 545-5021

BRIGGS-CUNNINGHAM AUTO MUSEUM  
250 E. Baker, Costa Mesa, Ca. 92627. (714)  
546-7660.



### BOOKSTORES MOVIE MEMORABILIA

*When writing to dealers, please specify what  
you need and enclose a self-addressed  
stamped envelope.)*

#### UNITED STATES

COLLECTORS BOOK STORE, INC.  
6763 Hollywood Blvd.  
Hollywood, California 90028  
(213) 467-3296 (Large Collection)

LARRY EDMUNDS BOOKSHOP  
6658 Hollywood Blvd.  
Hollywood, California 90028  
(213) 463-3273 (Large collection  
of portraits, production, genre)

EDDIE BRANDT'S SATURDAY MATINEE  
P.O. Box 3232  
6501 Lankershim Blvd.  
North Hollywood, California 91609  
(213) 769-9043 (Large collection  
of portraits, production, genre)

CHEROKEE BOOKSHOP, INC.  
P.O. Box 3427 ATTN: MOVIE DEPT.  
6607 Hollywood Blvd.  
Hollywood, California 90028  
(213) 463-6090 463-5048

BOND STREET BOOK STORE  
1638 Wilcox  
Hollywood, California 90028  
(213) 464-8060

H & H BOOK STORE  
(Don Hood)  
3958 W. Sixth Street  
Los Angeles, California 90020  
(213) 389-0889 (Stars of the 30s,  
40s, & 50s)

ADRIANSEN AND POST  
Box 98  
Ambassador Station  
Los Angeles, California 90070  
(Inc. theatre, music, autographs)

HOLLYWOOD BOOK SERVICE  
1654 Cherokee  
Hollywood, California 90028  
(213) 464-4164

THE HOLLYWOOD REVUE  
1523 N. La Brea Ave.  
Hollywood, California 90028  
(213) 876-9206

CREATIVE FILM SOCIETY  
7237 Canby Avenue  
Reseda, California 91335  
(213) 881-3887 (Vintage photos only)

BOB SMITH MOVIE POSTER SERVICE  
P.O. Box 517  
Canton, Oklahoma 73724  
(1 sheets, lobby cards, original  
posters, stills)

DONALD L. VELDE, INC.  
311 West 43rd. Street  
New York, New York 10036

CINEMBALIA  
10 West 13th Street  
New York, New York, 10011  
(212) 989-8519

### MOVIE STAR NEWS

212 E. 14th Street  
New York, New York 10003  
GR 7-8526

### MARC RICCI

Memory Shop  
Box 365 Cooper Station  
New York, New York 10003  
(212) 473-2404 (One sheets)

### DUNCAN POSTER SERVICE

2009½ Jackson St.  
Dallas, Texas

### \*Gotham Book Mart

41 West 47th St.  
New York, N.Y. 10036  
Books, journals, out-of-print publications.

### \*Hampton Books

Box 738  
Newberry, South Carolina 29108

### \*Drama Book Shop

150 West 52nd St.  
New York, N.Y.

### New Yorker Bookstore

250 W. 89th  
New York, N.Y.

### Gene Andrews

165 W. 91st St.  
Apt. 12 F  
New York, N.Y.  
(212) 787-8961  
Huge collection meticulously catalogued.

### The Bettermann Archive, Inc.

136 East 57th St.  
New York, N.Y. 10022  
(212) PL 8-0362  
Excellent but expensive service.

### Brandon Memorabilia

13 East 53rd St.  
New York, N.Y. 10022  
(212) 752-9864  
Posters and other movie materials.

### AUSTRALIA

#### Australian Booksellers Associations

Box 1386, G.P.O.  
Sidney, N.S.W.

### AUSTRIA

#### Verband der Antiquare Oesterrichs

Gruenangergasse 4  
Vienna 1

### BELGIUM

#### \*La Jeune Parque

55-57 rue des Eperonniers  
Brussels

*The bookstores listed here either  
specialize in or carry substantial stocks  
of film books and magazines. Informa-  
tion on whether the store handles  
stills, posters, programs and the like is  
also given. An asterisk indicates that  
lists or catalogues are issued; most  
welcome mail orders. Organizations  
representing bookstores are listed for  
some foreign countries; inquiries may  
be addressed to these associations.*

Continued



# MOVIELAND GUIDE

## CANADA

**\*Cine Books**  
692 a Yonge  
Toronto  
Posters, pressbooks

## CHINA

**China Publications**  
95 Fifth Ave.  
New York, N.Y. 10003

## DENMARK

**Arnold Busck**  
45 Kobmagergade  
Copenhagen

## ENGLAND

**Cinema Bookshop**  
13-14 Great Russell St.  
London W.C. 1

**Better Books**  
94 Charing Cross Road  
London W.C. 2 Posters

**Ifan Kyrle Fletcher**  
22 Buckingham Gate  
London, S.W. 1

**W. & G. Foyle**  
119-125 Charing Cross Road  
London W.C. 2

**French's Theatre Bookshop**  
26 Southampton St.  
London W.C. 2

**Motely Books Limited**  
10 Westminster Palace Gardens  
Artillery Row  
London S.W. 1  
Optical toys and equipment

**\*A. Zwemmer**  
78 Charing Cross Rd.  
London W.C. 2

**\*A.E. Cox**  
21 Cecil Rd.  
Itchen, Southampton

## FRANCE

**Librarie Contacts**  
24 rue du Colisee  
8e, Paris

**\*Le Minotaure**  
2 rue des Beaux-Arts  
6e, Paris

## WEST GERMANY

**Antiquariat Carl Wegner**  
Martin Lutherstrasse 113  
Berlin 62

**Marga Schoeller**  
Kurfurstendamm 30  
Berlin 15

## INDIA

**Antiquarians Booksellers Association of India**  
115a Tarak Pramanick Rd.  
Calcutta 6

## ITALY

**Circolo dei Librai Antiquari**  
Lugarno Guicciardini 17  
Firenze

## JAPAN

**Japan Book Importers Association**  
c/o Maruzen Co. Ltd. 6  
Tori-Nichome, Nihonbashi  
Chuo-ku  
Tokyo

## NETHERLANDS

**Allert de Lange**  
Damrak 62  
Amsterdam

**\*Stichting Inst. Voor Fidolementat**  
Post-Box 5102  
Amsterdam

## SPAIN

**Aquilar**  
Generalisimo 44  
Madrid

**Buchholz**  
Calvo Sotelo 1  
Madrid

**Miessner Lieberos**  
Jose Ortega y Gasset 14  
Madrid

## SWEDEN

**\*Sandbergs Bokhandel**  
Sturegatin 8  
Stockholm

## SWITZERLAND

**\*Hans Rohr Buchhandlung und Antiquariat**  
Okerdorfstr 5  
Zurich

★★★★★★★★★★★★★★★★★★★★

*There is no single director to or best source for movie stills or related photographic material. The British Film Institute has a vast, well-catalogued collection, and most of the other museums and archives have extensive collections (though they are often poorly organized and uncatalogued). Many film studios and distributors have substantial collections, but service can be a problem. Bookstores and photographic archives (like the Bettmann) are other obvious sources. Finally, there are a good number of private collectors, whose holdings are often the best organized. The list is far from exhaustive but should offer leads to those in need of this kind of photographic material. Sets of 120 film slides devoted to the work of major directors and prepared from the frame, are now available on Jean Renoir (films 1924-1939), S.M. Einstein (complete) and Orson Welles (complete). Sets on Godard, Bunuel and others forthcoming. Published by L'Avant-Scene in Paris, these sets are distributed by The Grove Press in the U.S. and the Tantivy Press in England. Write as to availability.*

## MUSEUM COLLECTIONS

### U.S. AND CANADA

### CALIFORNIA

**Academy of Motion Picture Arts & Sciences Library**  
9038 Melrose Avenue, Hollywood, California.  
Curator: Mrs. M. Simpson.  
Approx. 4500 books, 2000 bound periodical volumes, and 1300 pamphlets concerning film. 2000 screenplays; Edison letters; stills and press clippings collection. Interlibrary loans.

**American Film Institute Center for Advanced Studies**  
501 Doheny Road, Beverly Hills, California.  
Secretary: Mrs. Anne Schlosser.

**De Forest Research Service**  
780 N. Gower St., Los Angeles, California 90038  
Director: Kellam De Forest.  
Over 6000 books, 300 bound and 2000 unbound periodicals relating to film. Interlibrary loan facilities.

**Los Angeles County Museum, History Division**  
Exposition Park, Los Angeles California 90007  
Props; costumes of movie stars; materials relevant to the early history of cinema (including apparatus); MSS. and photographic collection concerning film. books, pamphlets, journals on the cinema.

**Los Angeles Public Library**  
630 W. Fifth St., Los Angeles California 90017 Books, periodicals and miscellaneous material on the art and history of the cinema.

**Metro-Goldwyn-Mayer Research Department**  
10202 W. Washington Blvd., Culver Blvd., Culver City, California 90232.  
Director: Bob Rogers  
Approx. 20,000 books; runs of 84 journals.

**Otis Art Institute**  
2401 Wilshire Blvd., Los Angeles, California.  
Mechanical devices relating to the cinema; costumes of movie stars.

**Twentieth Century-Fox Film Corporation Research Library**  
10201 W. Pico Blvd., Los Angeles, California.  
Director: Kenneth Kenyon  
Over 34,000 books, 4500 bound periodical vols., 1160 volumes of scrapbooks containing pictures for film productions. Library loan facilities.

**UCLA Library, Department of Special Collections; Powell Library**  
UCLA, Los Angeles, California.  
Curator: Bob Epstein  
Johnson collection of papers on the Negro in the cinema; Vitagraph papers of Albert E. Smith (not yet accessible to the public).

*Continued*



## MOVIELAND GUIDE

### museums continued

**Universal City Studios, Research Department Library**  
Universal City, California 91608  
Head of Research Dept.: Andrew Over 7000 vols., extensive collections of pamphlets, stills, press clippings, photostats; runs of 50 journals. Interlibrary loan facilities.

**University of California Theater Arts Library**  
405 Hilgard Avenue, Los Angeles, California 90024  
J.C. Jesson collection of early motion picture publicity materials. 2500 books; 1200 bound periodicals; 300 dissertations; 900 film scripts; 220 films. Interlibrary loan facilities.

### CONNECTICUT

**Sterling Memorial Library, Yale University**  
New Haven, Connecticut.  
Crawford collection on modern drama contains about 1000 films representing the art and history of the cinema from 1895 to the present. Stills collection; collection of film reviews from 1940 onward.

### INDIANA

**Lilly Library**  
Bloomington, Indiana 47401  
Collection of letters, documents, stills relating to Enstein's film *Que Viva Mexico!* Available in Upton Sinclair archive.

### MASSACHUSETTS

**Boston Public Library**  
Copley Square, Boston, Massachusetts.  
Excellent selection of American film journals and periodicals.

### NEW HAMPSHIRE

**Baker Library, Dartmouth College**  
Hanover, New Hampshire.  
The Irving Thalberg Script Library of 2400 screenplays; includes scenario of *Gone With the Wind*.

### NEW YORK

**Anthology Film Archives, Public Theatre**  
425 Lafayette Street, New York, N.Y.  
Director of archives: Jonas Mekas.  
Director of library: P. Adams Sitney.  
Collection of over 100 classic films; regular screenings; facilities for private projection; study rooms.

**Columbia University Library, Columbia University**  
New York, New York 10027  
Collection of nearly 6000 stills, many letters and posters relating to film.

**Educational Film Library Association**  
17 W. 60th Street. N.Y., N.Y.  
Reference library for people interested in film use and filmmaking.

**George Eastman House**  
900 East Avenue, Rochester

New York 14607  
The Photography Museum is devoted to the art and science of photography and cinematography. Regular film screenings; library facilities; intermuseum loans.

**Museum of Modern Art Film Library**  
11 West 53rd St., New York, N.Y. 10019  
Director: Willard Van Dyke.  
Extensive film collection devoted to the art and history of the motion picture: loan facilities available. Regular screenings. 3000 books; 500 screenplays; numerous periodicals; vast stills collection; 500 film posters. Special collections on D.W. Griffith and S.M. Eisenstein.

**New York Public Library and Museum of the Performing Arts**  
Lincoln Center at 111 Amsterdam Ave., New York, New York.  
Extensive book and periodicals collection concerning film; screenplays; scrapbook and press clippings collection; stills.

### PENNSYLVANIA

**The Free Library of Philadelphia**  
Logan Square, Philadelphia, Pennsylvania.  
The Theater Collection of Paul E. Glase is rich in materials pertaining to early cinema. Many thousands of stills of film personalities.

### WASHINGTON, D.C.

**The American Film Institute**  
1815 H Street, N.W., Washington, D.C. 20006  
Director: George Stevens, Jr.  
Destined to become a major archive. The Institute is currently cataloguing every film of significance produced in the U.S. since 1895.

**The Library of Congress**  
First St. between E. Capitol St. and Independence Ave., S.E., Washington, D.C.  
Director, Film Division: John Kuiper.  
Approx. 80,000 reels of film; 3.5 million photographs, stills, slides, negatives. Paper print collection of pre-1913 films; film collections of Mary Pickford, George Kleine and John E. Allen; scripts and extensive book, periodical and poster holdings.

### CANADA

**Canadian Film Institute**  
1762 Carling, Ottawa, 13, Ontario, Canada.  
Curator: Peter Morris.  
Approx. 2000 films and 60,000 stills. Regular film programs.

**Cinematheque Canadienne**  
3834 Rue Saint-Denis, Montreal, 18 Canada.  
Director: Guy Joussemet.  
Rich collection of animated films.

### CENTRAL AND SOUTH AMERICA

#### ARGENTINA

**Cinemateca Argentina**

Lavalle 2168 Pisco 1<sup>o</sup> Esc. 37, Buenos Aires, Argentina.  
Curator: A.J. Roland.

#### BRAZIL

**Cinemateca Brasileira**  
Caixa Postal 12, 900, Sao Paulo, Brasil.  
Curator: Paulo Gomes.

#### CHILE

**Cineteca Universitaria**  
Huefanos 1117 of. 407, Santiago, Chile.  
Curator: P. Chaskel.  
Extensive stills collection; small but select collection of books and films.

#### COLOMBIA

**Cinemateca Colombiana**  
Aparatado Nacional, 1898, Bogota, Colombia.  
Curator: Hernando Silva.

#### CUBA

**Cinemateca de Cuba, I.C.A.I.C.**  
Calle 23 No. 1155, Havana, Cuba.  
Curator: Hector Garcia Mesa.  
Very large stills collection; about 1000 films.

#### MEXICO

**Cinemateca Mexicana, I.N.A.H.**  
Cordoba 47, Mexico 7, D.F.  
Curator: Galdino Gomez.

#### URUGUAY

**Cine Arte Del S.O.D.R.E.**  
Andes y Mercedes, Montevideo, Uruguay.  
Curator: Eugenio Hintz.

#### EUROPE

(including Great Britain and U.S.S.R.)  
**ALBANIA**

**Film Arshiva e Republikes Popullore T Shqiperise**  
Tirana, Albania.  
Curator: V. Aristidhi.

#### AUSTRIA

**Oesterreichisches Filmarchiv**  
Rauhensteingasse 5, 1010, Vienna, Austria.  
Curator: Dr. Ludwig Gesek.  
Small but important film collection.

**Oesterreichisches Filmmuseum**  
Augustinerstr. 1, 1010, Vienna, Austria.  
Directors: Peter Kubelka and Peter Konlechner.  
Regular film programs.

#### BELGIUM

**Cinematheque Royale de Belgique**  
Palais de Beaux Arts, 23 Rue Ravenstein, Brussels, Belgium.  
Curator: Jacques Ledoux. About 6000 films; vast stills collection; large film books and film posters collection. Daily film programs.

Continued



## MOVIELAND GUIDE

### BULGARIA

**Bulgarska Nacionala Filмотека**  
50 Rue Gourko, Sofia, Bulgaria.  
Curator: G. Stojanov-Bigo.

### CZECHOSLOVAKIA

**Československý Filmový Ústav—Filмотека**  
V-jame 1, Praha 1 (Nove Mesto), Czechoslovakia  
Curator: Myrtil Frida.  
Very extensive collection of films, film stills, books. A major European film archive.

### DENMARK

**Det Danske Filmmuseum**  
Store Søndervoldstræde, Copenhagen, Denmark.  
Curator: Ib Monty  
Large film, stills and book collection. Special collections devoted to the films of Carl Th. Dreyer and to early film apparatus, Regular film showings.

### FRANCE

**La Cinematheque Francaise**  
82 Rue de Courcelles, Paris 8e, France.  
Director: Henri Langlois  
Film programs at (1) musee du Cinema in the Palais de Chaillot, Paris, and (2) Musee Pédagogique, 29 Rue d'Ulm, Paris, 5e  
The film collection of the Cinematheque Francaise is reputed to be the largest in the world. The archive also contains a vast collection of stills, books and periodicals relating to film.

**Cinematheque de la Ville de Paris "Robert Lynen"**  
11 Rue Jacques-Bingen, Paris, 17e, France.  
Curator: M.C. Gauthier.

**Cinematheque de Toulouse**  
3 Rue Roquelaine, Toulouse, France.  
Director: Raymond Borde

### GERMANY (I-East Germany)

**Staatliches Filmarchiv der D.D.R.**  
Kronenstrasse 108, Berlin 8, D.D.R.  
Curator: Wolfgang Klane.  
A major European film archive. Large film, book, stills collection. Regular film programs.

### GERMANY (II-West Germany)

**Deutsches Institut für Filmkunde eV.**  
Wiesbaden-Biebrich, Schloss, Germany.  
Curator: Ulrich Gregor.  
Small but valuable collection of films; large and important collection of books, stills, posters.

**Deutsche Kinemathek**  
Schlüterstr. 41, Berlin, 15, Germany.  
Curator: Heinz Berg.  
Museum of exhibits demonstrating film history. Regular film programs.

### GREAT BRITAIN

**Barnes Museum of Cinematography**

Fore St., St. Ives, Cornwall, England.  
Directors: W. & J. Barnes.  
Extensive collection devoted to the prehistory and early history of cinema; film apparatus; library.

**National Film Archive, The**  
81 Dean St., London, W.1., England.  
Curator: Ernest Lindgren.  
A major film archive. Very extensive holdings of films exemplifying art and history of the cinema; special holdings in British cinema from 1895 onwards. Large book, periodicals and stills collection. About 1000 film scripts. Regular film showings at the National Film Theatre.

**Science Museum, The**  
Exhibition Road, South Kensington, London, S.W.7., England.  
Important collection of early film apparatus and devices relating to prehistory of the cinema.

### GREECE

**Hellenike Tainiotheke**  
5 Plateia Dexamenis, Athens, 136, Greece.  
Director: R. Coundouros.

**Tainiotheke tes Hellados**  
9 Av. Reine Sophie, Athens, Greece.  
Curator: A. Mitropoulos.

### HUNGARY

**Magyar Filmtudományi Intézet és Filmarchivum**  
Nepstadion ut. 97, Budapest XIV, Hungary.  
Curator: Dr. I. Molnar.  
A major film archive. Extensive film holdings. Large book and stills collection.

### ITALY

**Cineteca Italiana**  
Villa Reale, Via Palestro 16, Milan, Italy.  
Curator: Gianni Comencini.  
Relatively large film book and stills collection.

**Cineteca Nazionale**  
Via Tuscolana 1524, Rome, Italy.  
Curator: Dr. L. Fioravanti.  
Relatively large film, book and stills collection.

**Museo Nazionale del Cinema**  
Palazzo Chiabrese, Piazza S. Giovanni 2, Turin, Italy.  
Curator: Dr. M.A. Prolo.

### NETHERLANDS

**Ervede**  
43 Noordeinde, The Hague, Netherlands.  
Large collection of documentary and actuality films.

**Stichting Nederlands Filmmuseum**  
Paulus Potterstraat 13, Amsterdam-Z, Netherlands.  
Curator: Jan de Vaal.  
Relatively large film, book and stills collection.

### NORWAY

**Norsk Filminstitut**

Postbox 5, ROA, Oslo 4, Norway.  
Curator: J. Stenklev.  
Relatively large film collection; extensive stills collection; about 3000 film books.

### POLAND

**Centraine Archiwum Filmowe**  
U1, Pulawska 61, Warsaw, Poland.  
Major film archive. Extensive film, book, posters and stills collections.

### PORTUGAL

**Cinemateca Nacional**  
Palacio Foz Restauradores, Lisbon, Portugal.  
Relatively large film collection. Large book and stills collection.

### RUMANIA

**Archiva National de Filme**  
Sos. Sabarului, Raionul N. Balcescu, Bucharest, Rumania.  
Curator: Dr. M. Teodorescu.  
Major film archive. Extensive holdings of films, film books, stills and posters.

### SPAIN

**Filмотека Nacional de Espana**  
Escuela Oficial de Cinematografia, Carratera de la Dehesa de la Villa, Madrid 20, Spain.  
Curator: Carlos Cuenca.

### SWEDEN

**Filmhistoriska Samlingarna**  
Tekniska Museet, Stockholm, Sweden.  
Curator: Nils-Hugo Geber.  
Relatively large film, book and poster collection. Vast stills collection.

### SWITZERLAND

**La Cinematheque Suisse**  
Case Ville 850, Lausanne, Switzerland.  
Curator: F. Buache.  
Relatively large film, book and stills collection.

**Filmmuseum Zurich**  
Ausstellungstr. 60, Zurich, Switzerland.  
Curator: Hans Egger.

### TURKEY

**Sinematek Dernegi**  
Mis Sokak 12/3, Galatasary, P.K. 307 Beyoglu, Istanbul, Turkey.  
Curator: O. Kutlar.

**Türk Film Arşivi**  
Devlet Güzel Sanatlar Akademisi, Fındıklı-Istanbul.  
Curator: S. Sekeroğlu.

### AUSTRALIA

**National Library of Australia Films Division**  
113 London Circuit, Canberra, Australia.  
Curator: H. White.







# HOW TO SEE FREE TV SHOWS



## HOW TO GET YOUR FREE TV TICKETS

Visitors arrive by the thousands during the peak summer vacation season, in fact they are drawn to Southern California like a magnet all year long. When arriving here, they immediately head for Hollywood. "Where can we see the stars" and shows? ... "Where are the Studios?" We want to take a movie tour!

Here is a run-down on pertinent information. Show times vary so it is best to check with the Broadcasting Studios as to programs and tickets available depending on the time of year you are in Los Angeles.

A limited number of radio & television tickets are available at the Southern California FREE Visitors Information Center, 705 West Seventh Street, Los Angeles & are distributed strictly on a first-come, first-serve basis. Many hotels & amusement attractions have tickets available too.

For tickets to a specific broadcast, it is necessary to write several months in advance to the broadcasting network from which the program originates. Enclose a stamped envelope, *giving your address while here*. Tickets will not be mailed to out-of-state addresses.

Some of the major broadcasting studios are: **ABC—Channel 7—4151** Prospect, Hollywood 90027 Phone 213 / 663-3311.

One can call this number to find the day & time of Lawrence Welk's dress rehearsal in order to stand in a non-ticket line for a 50/50 chance of getting in.

**CBS—Channel 2— 7800** Beverly Blvd., Los Angeles 90036 Phone 213 / 852-1222.

**NBC—Channel 4— 300 W. Alameda,** Burbank 91523 Phone 213 / 845-7000

**For Lawrence Welk Tickets write:**  
Plaza Management Inc.

100 Wilshire Blvd., Suite No. 700  
Santa Monica, CA 90403  
213 / 393-9866

Most programs go off the air for 13 weeks in the summer, & are replaced

## NETWORK ADDRESSES

Want to write to a network about its shows? Here's how to reach them: ABC, 1330 Avenue of the Americas, New York, N.Y. 10019; CBS, 51 West 52nd Street, New York, N.Y. 10019; NBC, 30 Rockefeller Plaza, New York, N.Y. 10020; PBS, 475 L'Enfant Plaza, West, S.W., Washington, D.C. 20024.

by filmed or taped shows. So supplies of tickets are greatly reduced from June 15 to September 15.

A limited number of tv audience tickets are also available from:

### Audience Promotion

634 North Griffith Park Drive  
Burbank, California 91506  
Telephone: 841-0111

The company provides tickets, by written or telephone request, for the following shows:

"All's Fair"

"The Nancy Walker Show"

"Maude"

"Good Times"

"One Day at a Time"

"The Practice/with Danny Thomas"

"Cross-Wits"

"What's Happening"

Date, time & place of filming or taping vary, so please inquire when you request tickets.

Tickets for "The Merv Griffin Show" may be obtained in person or by writing:

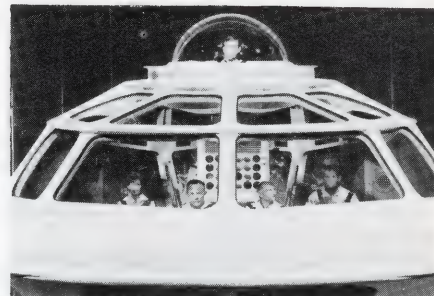
**The Merv Griffin Show—Tickets**  
1541 North Vine St.  
Hollywood, California 90028

## ABC SHOW TICKETS

It is best to write for tickets to any of ABC programs, although a limited number of tickets to each show (except **AMERICAN BANDSTAND**) are released through the ticket offices. On the more popular shows these are "standby" tickets which do not guarantee a seat. Tickets are distributed on a first come, first serve basis and none can be reserved in advance.

Production requirements prohibit children under 16 years of age attending any of the television shows except an occasional children's show. Minimum ages do vary according to the age printed on the face of the tickets.

Written request (limit, 4 tickets per request) should be addressed as follows: **AMERICAN BANDSTAND—DICK CLARK**, 9125 Sunset Blvd., Los Angeles, Cal. 90069. **BARNEY MILLER**, **HOT SEAT**, **FAMILY FEUD**, **WELCOME BACK KOTTER** and **LAVERNE & SHIRLEY—3151**



Prospect Ave, Hollywood, Ca. 90027.

## CBS SHOW TICKETS

Requests should be mailed to the CBS Ticket Department at the Television City, 7800 Beverly Blvd. LA, 90036. Indicate shows(s) and number in party. Ticket distribution is in excess of studio capacity, therefore, a ticket cannot guarantee admittance. All tickets are complimentary. Include a stamped self-addressed envelope.

Minimum age requirements for all shows taped at **TELEVISION CITY** are as follows:

**GAMBIT**, **THE PRICE IS RIGHT** and **THE SONNY & CHER SHOW**, 12 years—accompanied by an adult.

**THE CAROL BURNETT SHOW** and **DINAH!** 14 years—accompanied by an adult.

**TONY ORLANDO & DAWN RAINBOW HOUR** and **MATCH GAME 16** years.

**TATTLETALES** 18 years.

The minimum age is 16 for all shows filmed at Studio Center, which include **THE MARY TYLER MOORE SHOW**, **THE BOB NEWHART SHOW**, **RHODA** and **PHYLLIS**.

**DOC** is taped at **KTLA STUDIOS**, located at 5800 Sunset Boulevard in Hollywood. Parking is south of Sunset on Van Ness. The minimum age for attendance is 16.

**ALL IN THE FAMILY**, **GOOD TIMES**, **THE JEFFERSONS**, **MAUDE**, **ONE DAY AT A TIME** and **ALL'S FAIR** are taped at **KTTV STUDIOS**, located at 5746 Sunset Boulevard in Hollywood on the corner of Sunset Boulevard and Van Ness.

Tickets are required for all shows. Guests without tickets will be admitted if vacancies occur.

Upon request, tickets for live shows are available for groups consisting of 20 people or more. These specially marked tickets insure seating, providing your party arrives at the specified time.

If there is an interest on your part, reservations may be made by calling the Group Coordinators at (213) 651-2345, extension 2152.





Universal Studios Tour



Sonny & Cher Show



## TELEVISION BROADCAST TICKETS

**ABC;** American Broadcasting Co. 1313 N. Vine St., or 4151 Prospect Ave. Hollywood, CA 90028, Phone: 663-3311. Guest relations ticket offices: Vine St. Theatre, 1313 North Vine St. Hollywood 28, Calif. 9am to 4 pm. T.V. Center, 4151 Prospect Ave, Hollywood 27, Calif. 9 am to 5 pm.

**CBS-TV;** CBS Ticket Dept., Television City, 7800 Beverly Blvd., Los Angeles, CA 90036. Phone: 651-2345 (Request must be accompanied by stamped, self-addressed envelope.)

**NBC-TV;** National Broadcasting Co., c/o Guest Relations, 3000 W. Alameda Ave. Burbank, CA 91523. Ph: 845-7000, Ext. 3061.

**METROMEDIA-KTTV-TV;** c/o Guest Relations, 5746 Sunset Blvd., Hollywood, CA 90028.

## STUDIO & TV TOURS

**Inside Television Tour** 3000 W. Alameda 845-7000

An all-too-fast hour behind the production scenes at NBC: Artist's Entrance, Construction Shop, Wardrobe Department, Broadcast Control Center, Video Tape Central, Studio Control Rooms, Rehearsal halls. See how it's done! Tours from 10am to 5pm, Monday thru Saturday; closed New Year's Day, Thanksgiving and Christmas. Cameras not permitted. Free parking. Special group rates available.

**Disney Studios,** 500 S. Buena Vista, Burbank

Where famous Disney characters were created. Drive around studio for a glimpse of some outdoor sets. Directions: (from Hollywood) Take Freeway north; go right on Barham Blvd., right on Riverside Drive, past NBC-TV Studio.

**TBS (The Burbank Studio)** 4000 Warner Blvd. Burbank, Calif. (213) 843-6000

Tour is not a staged event but an actual behind the scenes inside-look at how a major multi-media complex operates. Home of Warner Bros. & Columbia Pictures. Studio streets range from Wild Western to Parisian Gay 90's, Imperial Chinese to Depression Tenement--and most everything in between! You'll travel from small town Mid-America to midtown Manhattan--by way of the Camelot Castle and Walton's Mountain!

**Universal Studios Tour, 100 Universal Plaza--Universal City** (Hollywood Fwy & Lankershim Bl) (213) 877-1311

Hollywood in the act, behind scenes, at world's largest and busiest movie, TV studio. Enjoy 2-hour guided tour of 420-acre "back lot" with hundreds of sets, see inside sound stages. Thrill to exciting special effects, including the new "Jaws" effect, a collapsing bridge, full-scale runaway train, doomed glacier expedition, quicksand pit, flash flood. After tour, see action-packed stunt show, makeup demonstration, performing moviestar animals. Audience participation in film making at the Screen Test Theatre. Also, museum of Hollywood memorabilia. Open daily except Thanksgiving, Christmas. First tour, 8am; last tour begins 5pm.

## MAJOR MOVIE STUDIOS

There is admittance to some studios, in addition to audience participation shows, as conducted by Gray Line Sightseeing Tours & NBC-TV Studio tours.

**Where motion pictures and TV programs are produced.**

Burbank Studios: Warner Bros. & Columbia, 400 W. Warner Columbia Pictures Television, Inc., Colgems Sq., Burbank Culver City Studios: 9336 Washington Blvd.

Disney: 500. S. Buena Vista, Burbank

General Service: 1040 N. Las Palmas

Goldwyn: 1041 Formosa, Hollywood

Metro-Goldwyn-Mayer, 10202 Washington, Culver City

Paramount Pictures, 5451 Marathon St., Hollywood

20th Century-Fox, 10201 W. Pico Blvd., L.A.

Universal City Studios: 100 Universal Plaza, Universal City.



THROUGH THE GATES OF  
NBC, Studios in Burbank

**TELEVISION CITY**--Free parking is available on the Television City parking lot at the corner of Beverly Boulevard and Fairfax Avenue. Entrance is on Fairfax, south of Beverly Boulevard. Ample street parking is available at Studio Center.

## NBC BROADCAST TICKET INFORMATION

**NBC Guest Relations** maintains a ticket facility at the studio complex in Burbank which is open 8:30 AM --5:30 PM Monday through Friday. A limited supply of tickets is usually available at these locations on the day of the show and the preceding day on a first-come, first-served basis. We recommend your early arrival for widest selection.

**Mail requests** should be addressed to "TICKETS," NBC Television Network, 3000 W. Alameda Avenue, Burbank, California 91523. Include the name of the show, number of tickets and date desired, if any.

**Telephone reservations** may be taken for many of the shows. *These reservations do not guarantee admission.* When available, requests are accepted at 9:00 AM on the day of the show, and may be made by calling 845-7000, extension 3061. As reservations will not always be accepted, we suggest calling in advance of the date desired in order to ascertain their availability.

There are some **audience television shows** which host organizations wishing to attend a broadcast as a group. For information and group reservations (20 or more), call 845-7000, extension 2468 or write to NBC Group Services at the address given below. It is often possible to arrange both a tour and a show for your group. A tour discount rate is available for groups of 20 or more.

The minimum age limit for any audience show is twelve. Ticket requests for all NBC shows are acknowledged in the order the mail is received. Δ



# Hollywood's Glittering Premiere Nights

By Kirk Crivello

Color, excitement and a galaxy of the Film Capitol's biggest stars highlight the special awards evenings when they turn out to pay tribute to their own . . . The Academy Award's most sought after Oscar, the AFI Achievement Award, the Emmy, the Grammy, the Foreign Press' Golden Globe awards, the Hugo and many others . . .

Other lesser events in size though important to the special groups and organizations sponsoring them is where the stars and others of the film industry lend their presence. Film Festivals honoring certain stars and directors also provide an opportunity to see and meet the stars.

The Academy Awards given in March by the Academy of Motion Picture Arts and Sciences are only one of many honors bestowed throughout the world yearly for outstanding excellence in various areas of the motion picture. But the little golden statuette known as "Oscar" is the supreme accolade, the most coveted king of them all, the most courted. The Academy Award wasn't the first award given to movies—*Photoplay* magazine started a yearly popularity poll in 1920 and National Board of Review started annual awards the same year. This year's William Friedkin directed telecast received sharp criticism with middle America wondering who Chevy Chase, Lillian Hellman and Norman Mailer were.

Early in January comes the *Entertainer of the Year* ceremony from Las Vegas' Caesars Palace and a reminder that the award season is upon us and for the next four months scarcely a week will pass without somebody being honored for something or another. This year, Johnny Carson was *Entertainer of the Year*. Bob Hope, in presenting the award—said he never missed the Johnny Carson show, "I turn on to see who the surprise host will be."

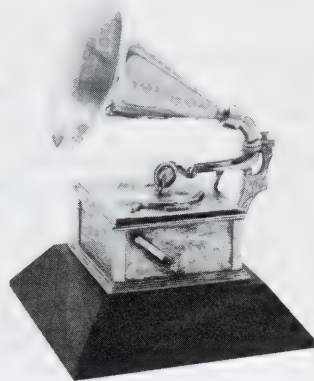
The Los Angeles Film Critics Association is only two years old. In February the newly formed group chose Robert DeNiro best actor for *TAXI DRIVER* and Liv Ullmann's actress honor for *FACE TO FACE*. Carol Burnett, accepting for Ullmann told the gathering at the Doheny Mansion, "It seems ironic to be holding this award for Liv. I can still see the tears in Ingmar Bergman's eyes



THE OSCAR



THE GOLDEN GLOBE



THE GRAMMY

when I turned down the part." To pioneer director, Allan Dwan, 91, went the Career Achievement Award.

Singer Andy Williams was host for the recording industry's 19th Grammy Awards show last February from the Hollywood Palladium. The Music Award was Stevie Wonder's third best album honor, tying him with Frank Sinatra.

Then there's the Hollywood Foreign Press Association's Golden Globe Awards in early March held at the International Ballroom of the Beverly Hilton. This year "World Film Favorite" Sophia Loren jetted in from Rome just for the occasion, to say "Thank You." The superstars really turn out for the Globes with a high level of old-style movieland glamour, something terribly lacking in the 1977 Academy Awards.

In May the Academy of Television Arts and Sciences hand out their Emmys at the Hollywood Palladium. At the 20th Annual Awards, Hal Holbrook won as outstanding actor for role as Abraham Lincoln in "Sandburg's Lincoln" while Susan Clark took home an Emmy for "Babe," the story of Babe Didrickson.

Also in May, the Antoinette Perry (Tony) Awards are given for the highest achievement in the Broadway Theatre for the season. A Chorus Line dominated the 1976 Tony Awards, winning nine of the 18 silver medallions from the stage of New York's Shubert Theatre.

The "CINDY" statuette, Information Film Producers of America is a symbol of outstanding achievement in the film and other audio-visual media produced for non-theatrical audiences.—Then there is the HUGO, Grand Prix of the Chicago International Film Festival, an elegant lucite statuette which is awarded to Television Commercials winners. The Gold Hugo was awarded to King of the Roads, a three hour feature film by German director Wim Wenders.

Many of the leading University Cinema Departments have their own special awards. UCLA has the Hugh O'Brien Annual Award. Film Festivals in the United States and Europe present their annual film awards and honor stars of all eras.

This is where you will see the real Hollywood. Δ



# HOLLYWOODS FAMOUS LANDMARKS

By Kirk Crivello

*Hollywood* has often been called the world's most glamorous city because the magic of the motion pictures created here has enlivened the dreams of people everywhere. Implanted in the public eye in the 1920s as a land of milk and honey, of big money and small passions, its image altered little till the arrival of the era of Television, and international production, deprived it of much of its magic. It has not lost all of that magic yet, nor will it yet awhile. Lacking a satisfactory equivalent elsewhere, the land of the beautiful people, still attracts millions each year with many of its famous landmarks still intact. The Hollywood leaders are now pouring millions of dollars into a fabulous program of redevelopment that portends to restore the eminence it enjoyed when every corner was a location for a camera crew.



**THE HOLLYWOOD LANDMARK**, four story-high sign announces to tourists that they are in the movie capital of the world.

The gargantuan HOLLYWOOD sign was built in 1923 at a cost of \$21,000 on land once owned by Mack Sennett. At night the brilliant HOLLYWOODLAND sight could be seen for miles, attracting countless tourists and local residents. To many, Hollywood signified the highest hopes, the ultimate attainment. But to 24-year-old Peg Entwistle, a Broadway actress, it spelled only shattered hopes, defeat and despair after only one film, "Thirteen Women." Misfortune and trouble haunted her steps and in September, 1932 she climbed to the top of the glittering litter "H" that had grimly mocked her for months and jumped to her death 50 feet below. The LAND was gone by the late 1930s when maintenance of the sign was discontinued. The sign was vandalized over the years. But in 1973 the HOLLYWOOD sign was declared a Historic-Cultural Monument and a massive restoration was completed.

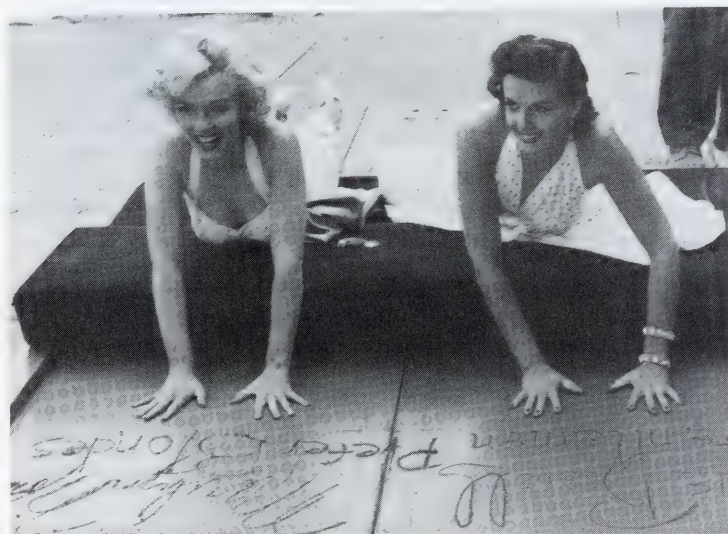
Once tourists arrive, they find there is more to see than the stars set in the Walk of Fame sidewalks of Hollywood Boulevard. Upon completion of construction in June, 1961 dedication ceremonies were conducted at Hollywood & Highland where notables' Olive Borden, Ronald Colman, Louise Fazenda and Burt Lancaster were installed. The walk contains 2,518 bronze stars embedded in charcoal terazzo squares, each one with its distinctive emblem identifying the category in which the recipient is being honored. You might remember when Marian Martin's "Star" was to be moved from the front of the Chinese Theatre to make room for Barbra Streisand's "star" to consign with her STAR IS BORN release—Martin's "star" stayed. LaStreisand is yet to be walked upon.

**THE WALK OF FAME** with Marilyn Monroe & Jane Russell placing their famous hand prints & signatures in cement.



**THE HOLLYWOOD BOWL**

The Hollywood Bowl occupies a natural amphitheater in the foothills in summer with everything from opera to rock concerts. Across the pass on the opposite side of the freeway from the Bowl, The Pilgrimage Play, the story of Christ, has been reverently and beautifully enacted each summer since 1920. Over at the Universal Amphitheatre, set for the '77 season is an impressive list of superstars, including the incomparable Kris Kristofferson. Very beautiful, too, is the Greek Theatre with its rustic charm of Griffith Park making an ideal setting for a summer of outstanding outdoor entertainment. Each season has something for every musical taste. If your a James Dean fan, you might want to see the Griffith Park Observatory Planetarium where key scenes from "Rebel Without a Cause" were filmed.

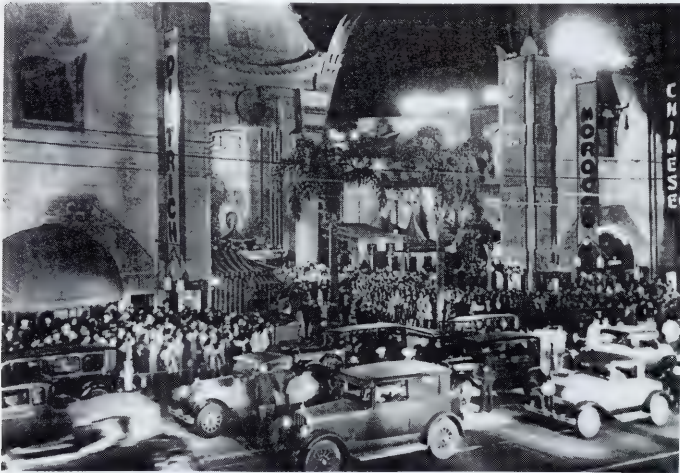






### ACADEMY OF MOTION PICTURE ARTS & SCIENCES

Unfortunately the long awaited Hollywood Museum and dream of Debbie Reynolds still seems to be off in the future but the Academy of Motion Pictures Arts & Sciences has an excellent archival Library open to the public with complete files. The Academy's costume design executive committee recently displayed a "Famed Costumes of the Golden Era" exhibit.



**SID GRAUMAN'S CHINESE THEATRE**, one of the favorite premiere houses in Hollywood. (Now Mann's Chinese Theatre)

The Chinese Theatre forecourt first gained international renown as Grauman's Chinese. Over the decades, since 1927, hundreds of thousands of fans have thrilled to matching their prints with Barrymore, Shirley Temple, Alice Faye, etc., recorded in the cement of the Stars. Down Hollywood Blvd. is another historic Sid Grauman shrine, the Egyptian Theatre built in 1923 and now a three picture house.



**THE MAGIC CASTLE**, private magicians club.

Remember Marlon Brando officer's club in *SAYONARA*—then be sure to have a drink at the Yamashiro (meaning "Mountain Palace") Scenic Gardens with its beautiful gardens surrounding a Japanese restaurant giving a fantastic view of movieland. Just below is the Magic Castle, a private magicians club which is opened to members and their guests only.

Hollywood & Vine at one time was said to have seen more movie stars than any other corner in the world—but today, you see costumes of other nature.

You might be able to hear Lawrence Welk's Orchestra playing a onenighter at the H'wood Palladium but don't expect to see the beauties at Earl Carroll's Theatre-Restaurant across the street—it's called the Longhorn, a rental for rock concerts. What used to be Ciro's on "the strip" is now the Comedy Store where "Welcome Back Kotter's" Gabriel Kaplan got his start.



**HOLLYWOOD HIGH SCHOOL** as it looked in the late 1930s while future stars Lana Turner, Alexis Smith, Marge Champion and Nanette Fabray attended.

Hollywood High School is almost 70 years old. A corral once stood where the shop building is now located. Among the school's many famous alumni are Carol Burnett, Rick Nelson, James Garner. The drug store across the street where Lana Turner was discovered is no longer there.





**FIRST FEDERAL** Savings and Loan Association of Hollywood—The one time site of the famed Hollywood hotel.



**THE HOLLYWOOD HOTEL**, pulled down in 1957, was in the end a modest and somewhat passe' place to stay.

The Hollywood Hotel which stood from 1901 to 1957 on the Northwest corner of Hollywood & Highland was the glamour hotel of the movie industry. Valentino spent his now famous wedding night with first wife, starlet Jean Acker and

Louella Parsons did her popular radio show from the mythical Orchid Room. The property now houses the First Federal Savings and Loan Bank which also includes the Bruce Torrence Historical Collection of Hollywood.



**HOLLYWOOD LANDMARK**—Former Hollywood Studio Club that served as a home for so many aspiring actresses in the 40's and 50's, now houses the Hollywood Wilshire YWCA and its activities.

The Hollywood Studio Club was built by the YWCA with the financial support of the movie industry. The club became world-famous as the residence which once housed Marilyn Monroe, Kim Novak, Barbara Hale, etc. Presently, the YWCA Studio Club only offers a wide range of classes, workshops and an occasional play like the recent "Stage Door." It's been the dream of exresident Marie Windsor to transform the landmark into a home for retired movie people or "organize something for the place."



**THE DOUGLAS FAIRBANK's** memorial in Hollywood Cemetery.



**THE TYRONE POWER**, memorial in the Hollywood Cemetery.

The Forest Lawn Memorial-Park in Glendale is where Carole Lombard, Clark Gable, Clara Bow, Jean Harlow and Carole Landis made their farewell exits. And at the Hollywood cemetery you may want to visit the Memorials to Valentino, Barbara La Marr, Tyrone Power, Norma Talmadge, Nelson Eddy, Marion Davies and so many more. Marilyn Monroe is buried at the Westwood Village Cemetery and Betty Grable is with her parents at the Inglewood Cemetery.





**CAPITOL TOWERS**, home of Capitol Records is a special landmark in Hollywood.

The Capitol Tower is the home of Capitol Records and has tours. The Huntington Hartford Theatre, was formerly occupied by the Vine St. Theatre and the Lux Radio broadcasts. It opened September 27, 1954 with Helen Hayes in "What Every Woman Knows." Across is the Brown Derby Restaurant—but it's the Wilshire Brown Derby, built in the shape of a hat for which it was named, where ambitious movie aspirant Constance Bennett worked as a waitress in George Cukor's classic "What Price Hollywood." Just a few years later, the fable came true when waitress Ellen Drew working at C.C. Brown famed for their hot fudge sundaes met then agent Bill Demarest who took her to Paramount and stardom. Stars still frequent the sweet shop (near the Chinese), the dieter's dream.

At the Hollywood Roosevelt Hotel, the late character actress Elizabeth Patterson made her home for many years—the Classic Film Collector group recently held their annual convention there.

Silent Star Antonio Moreno was responsible for the start of the Masquers Club, composed of members of the entertainment industries. The clubhouse for the Troupers Club, a similar group offers many fine play productions.

In 1930, a Valentino memorial "Aspiration" was dedicated in the De Longpre Park in the heart of Hollywood. Between Hollywood and Los Angeles still stand the Aimee Semple McPherson Temple.

Don't look for the Nora Desmond (SUNSET BLVD.) mansion on Wilshire near Crenshaw—it was demolished in the late 1950s and the site is now an office building. It was also used in *Rebel Without A Cause*. Universal's Hollywood Story was filmed at the old Charles Chaplin Studios on LaBrea near Sunset which is now A&M Records.

The Hollywood Professional School for children is still in operation. It's where Judy Garland first met Mickey Rooney—some other classmates were Donald O'Connor, Gloria De Haven, Frankie Darro and Bonita Granville.

There's a *Marker* on the American Savings and Loan building at Selma and Vine citing the spot where Cecil B. DeMille filmed the first *THE SQUAW MAN* in 1913. The barn in which it was shot, was moved to Paramount Studios some years ago.

Although most of the old-time celebrity haunts have been torn down, replaced by parking lots or high rises, the *Hollywood Legion Stadium*, a landmark since 1919, was so popular with the movie crowd that you didn't know whether to watch the boxing (on Fridays) or star-gaze. In 1960, it became a bowling alley, Brunswick's Hollywood Legion Lanes.

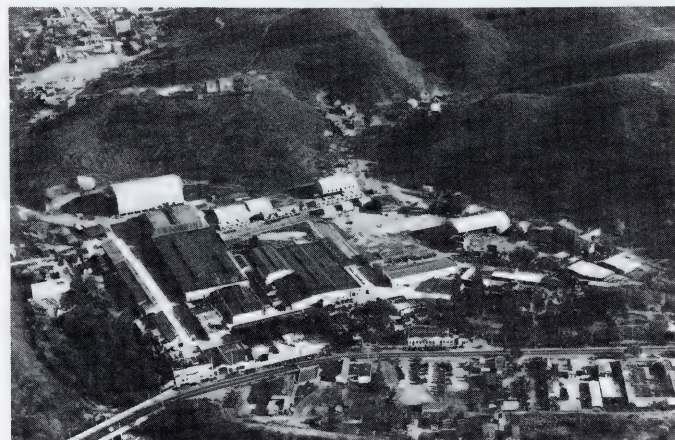
If old movies are your thing—there are several now flourishing in tinsel-town: The Silent Movie Theatre, a shrine of the old, silent flicks; Tommy Cooper's Vagabond and Tiffany Theatres that shows films in only their original 35MM prints with often celebrities like Lucille Bremer, Vincente Minnelli and Militza Korjus discussing their films; The Encore near Paramount Studios has jumped on the band wagon of nostalgia and done away with their tired foreign revivals. The Los Angeles County Museum of Art, one of the largest in the country is presenting a retrospect of RKO Radio films this summer in the Bing Theatre.

It is hard to spot the stars in the enormous department stores along Wilshire Boulevard—preferred by many are the small, smart shops near the Beverly Wilshire Hotel in Beverly Hills. Other popular shopping places are the Farmer's Market and the Century City Shopping Center, which used to be the backlot of 20th-Century-Fox Studios. The Beverly Hills Hotel, a rambling pink mission-style hotel built in 1912, is still the most prestigious hotel.

The Movieland Wax Museum in Buena Park has the world's biggest gathering of stars; 235 figures in 79 movie, TV scenes and recently added singer Roy Clark. At the Movie World "Cars of the Stars" you see collected treasures of more than 50 years of props, movie miniatures from your favorite films, plus the flamboyant cars of stars like Arbuckle, Betty Compson and The Beatles.

The Studios are scattered from the San Fernando Valley to Culver City, with Universal Studios offering an excellent 2½ hour, narrated tram and walking tour—not to be missed!

Hollywood today is the scene of change and tomorrow promises even more change. So, then, the history of Hollywood continues to be written. There is no end . . . It's Still Here.△



**AERIAL VIEW** of the famous Universal Studios taken in 1926. Today's view of the Universal City complex is far different.



# Stalking the wild Memorabilia

By Gary Crandall

Commercial films, until a relatively few years ago, were regarded by the studios as ephemeral "product." It was thought that nothing could have less value than last year's spring attraction. Storing old movies was a nuisance and a hazard—since until about 1952 all film with its nitrate base was unstable and highly flammable.

When times were lean, especially during WWII, there was a destructive period at the major studios. Thousands upon thousands of posters and hundreds of thousands of movie stills and other paraphernalia were ground into pulp for reuse. Old films were tossed out, carelessly burned or melted down to recover the silver . . . or just left to rot.

It was the death knell for the extravagance of the "Golden Era of Hollywood" and little reverence was given the ashes.

It is still a bitter thought to many movie buffs today to think on all that nostalgia gone to waste—never to be known again. 50% of all motion pictures produced since 1900 no longer exist. Many pre-1950 films still in existence are threatened.

But as flowers push through after the halocaust a few enclaves of movie material have surfaced through the years. Devotees have emerged who thoughtfully salvaged fragments of an era and built collections that piece together a time that was.

Some are professional research facilities, others are independent collectors. We have compiled here a helpful list of the more noted collections. A reasonable fee for use of material is sometimes charged, so inquire by phone or mail.



Jim Earie, the research librarian at MGM, lent us this vintage photo of the MGM Research Library in 1929. MGM was just beginning its heyday.

## *MGM Research Library*

"This is a fantastic library!" says Jim Earie, the genial curator of MGM's research repository. Very well organized, with 45 years of collecting, there are picture files on every subject under the sun. A steady stream of memos come in from motion picture and television stages: "We need newspaper headlines from the last 4 months of 1942—somber war news." "We need pictures of a Polish Wedding" (Earie found some). And for Stallone's next, titled *F.I.S.T.*—"We need songs from

1937-1940." Earie's aerie boasts Sear's catalogs back to 1895, Harper's Bazaar to 1870, and Ladies Pocket Magazine hand-tinted as far back as 1832. Dial for costume films.

A priceless source of material for art directors, scenic designers, costume designers, and researchers. The collection contains mainly photographs, but illustrations from books and magazine sources are also included. It ranks as one of the largest of all the studio research collections; estimated at over 250,000 items. There is an extremely detailed index to the collection in notebook form with over 56,000 subject headings. Some of the main strengths are in architectural detail from many periods, military, and western U.S. cities. Detail is fantastic. For example, photos of a Paris bistro may include signs, steps, light fixtures, ceiling, roofs, and even toilet fixtures! It represents over forty years of research collecting. Basically intended for the motion picture industry, but willing to work with other libraries as time allows.

## **Metro-Goldwyn-Mayer Research Library**

10202 W. Washington Blvd. James J. Earie, Director of Research  
Culver City, CA 92030  
836-3000

Hrs: M-F 9-5

## *Universal City Studios Research Library*

Universal's Research Department started out roughly in 1916 with one gentleman in an office with a set of the 1911 Encyclopedia Britannica, an almanac, and a telephone.



## **Mammoth Universal Studios**

When MCA settled in, in 1959, and assumed complete command by 1964, Universal had already dabbled in TV commercials, but never in TV itself. The change immediately hit the Research Department hard because now it had to deal with so much speedy yet quality research; features had always given them plenty of warning and time to prepare. Yet they were able to give "Wagon Train" and "Laramie" and "The Virginian" and "McHale's Navy" plenty of help, and by 1976 the staff of four learned how to take care of some seventeen to



twenty hours of TV yearly, and how to juggle it in between research on "Jaws II" and "Family Plot" and "Midway" and "Nick the Greek," etc.

There are from seventy to eighty telephone calls to be answered daily, and about half that many calling outside for information, for books from other libraries, for government and business sources. Inevitably, there are the questions about the undetectable poison, the length of time before rigor mortis sets in, a drug which can knock out the victim almost at once when injected (Hitchcock, of course!).

Fictitious names and addresses and phone numbers are part of their legal research; if her address has the heroine living in the middle of the East River or somewhere in Griffith Park, it's intentional. And some people always want to dial a phone number they may hear on TV, so there's a special Hollywood branch of Pacific Telephone to provide unreal numbers in any part of the country. Continuous clipping of newspapers and magazines keeps up the crime files, at Universal certainly the most overused part of our collection. No type or felony or misdemeanor is too small to go unnoticed.

The value of studio research departments has always been underrated, partly because of their own unsung efficient method of operation, and partly the fact of their small overhead. But they are still around. Hardly a day goes by without calls between Universal and MGM Research, to Disney or 20th, or to Warner Research at Burbank Public Library. They all know the strong points of each others' collections. If one needs a magic forest or a certain Sears Catalog, call Disney—Korean War, call 20th,—Americana, call MGM—movie history, call the Academy Library. The Los Angeles Public Library and its branches, plus the Glendale, Burbank and U.C.L.A. Libraries all give each other the best of their time and trouble, and usually as fast as one seems to need it.

For speed is the essence of TV research. If you can't get that police decal by tomorrow, forget it, they'll fake it. From the set will come the call, "Give us a middle class L.A. address in 1935—we'll hold on." Edith Head needs a picture of Amelia Earhart in a dress—try to find that one in a hurry! It's sort of a continuous challenge. You know you have the picture or the information somewhere, but will you be able to find it while they still need it?

## Universal City Studios Research Library

100 Universal City Plaza  
Universal City, CA 91608  
985-4321 x2493

Hrs: M-F 8:30-6

R.A. (Andy) Lee, Director of Research

A collection of about 5,000 clipping files of all kinds. The photographs and other materials such as pictures from book sources, pamphlets, and brochures are filed together. Subject access to this collection is by looseleaf binders with about 3,500 subject headings. Examples of indicative headings includes costume by country, topic, and period; crime by famous case and topic. New York City (a very large file); ships by type, country, specific lines, and interiors; stores by country and type; U.S. Courts by geographical location; wars by chronological period, and many subheadings. Not open to the public, but willing to cooperate with other libraries and researchers if their time permits.

## Bison Archives

### Bison Archives

8170 Beverly Blvd.  
Los Angeles, CA 90048  
276-9491 or 653-4429  
Marc Wanamaker

Hrs: By appt.

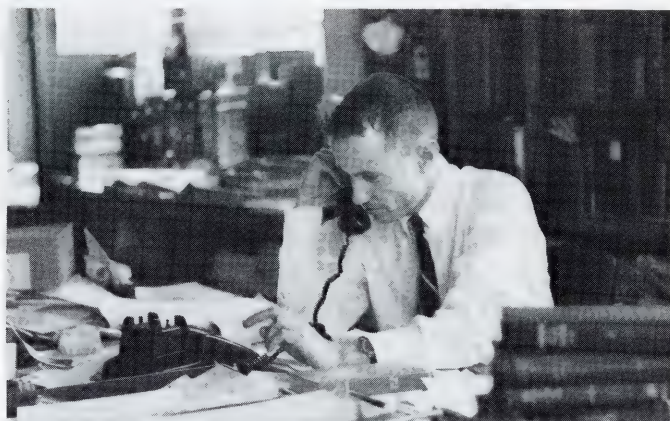
A very fine private collection on motion pictures, the motion picture industry, the history of Hollywood and Los Angeles. The collection dates from about 1893 to the present. One part deals with motion picture studios, the history of the motion picture industry, behind the scenes aspects and the history of film, including personalities, cameramen, etc. Another part contains photos of Hollywood and the Los Angeles area,



The Fox Movietone Studio Research Department at 20th Century Fox—1935

Marc Wanamaker ~Bison Archives

including aerial photographs and scenes of Venice, Beverly Hills, West Hollywood and Culver City. Together, there are about 20,000 stills and negatives. Additionally, there are about 50,000 negatives from Columbia Pictures that are research negatives of sets. Willing to work with anyone doing research. Nominal fees are charged.



Kellam de Forest ponders a question at the desk of his research office.

## de Forest Research

"We provided the research for *Bound For Glory*," smiles Kellam de Forest with a sense of thoroughness, "it's beautifully authentic." In de Forest's office on the Paramount lot some 5000 volumes are stacked in dusty semi-order—but he knows where everything is. He's been there since 1958 when it was Desilu Studios and has been in the research business for 25 years.

A Yale graduate in history, de Forest takes great joy in pinpointing authenticity for authenticity's sake. "Garbling important facts can turn a movie unintentionally into a comedy," he points out. "One of the tremendous appeals of a film like *The Godfather* and a series like *Star Trek* is the extensive research that goes into them."

His main work consists of legal research to avoid litigation and/or the invasion of privacy, and production research to give authenticity to each scene.

It's something that most people might consider unimportant, but as an example of the painstaking detail undertaken for films, all names on the desk-plates of newsroom reporters in *All The President's Men*, and all the names in a phone book listings that Robert Redford used in a close shot, had to be fictitious and checked out carefully so they wouldn't conflict



with any names of real people in the area. This, and authenticity to the point where even experts can't criticize, pays off at the box office, however.

One incident Kellam chuckles about was in *Chinatown*. It seems the original script-name of the character played by John Huston conflicted with someone still living from that period. Kellam advised the producers of such. So the studio hastily changed the character's name to *Noah*. During the reviews the critics loved the name and remarked how *esthetically symbolic* the name of *Noah* was for the character, and how much fore-thought must have gone into selecting it as an integral part of the story. △

### The de Forest Research Service Assists Its Clients In Four Major Ways

1. The locating of pertinent books, magazine articles, and descriptions for producers, story editors and writers to help them find new story material and to furnish additional information to augment a basic story idea upon which a screenplay is to be constructed.

2. The reading and checking of scripts to assure authenticity: Facts—Historic and contemporary; Procedures—Professional and governmental; Language—Foreign translations and jargon. In brief, each script is scrutinized for every questionable item, and the correct information is submitted to the producer for his consideration.

3. The clearing of all names used in a script to prevent repercussions from living persons, actual organizations, and existing business firms, thus avoiding possible litigation. Where conflicts are found, fictitious names are suggested, or clearances are obtained.

4. The finding of any item or information to assist our clients: pictures or descriptions of any person, place or object; specific books, magazines, stock footage, or props; immediate answers to any questions asked.

### 20th Century Fox Research Library

Ken Kenyon is the head research librarian at 20th Century Fox Studios. He's in charge of not only the vital research, but also the maintenance and organization of more than 150,000 books, magazines, periodicals and documents owned by the 20th-Century library.

Located on the 20th-Century lot, it does not look at all like a library and was used in background shots of many of the "Batman" TV series.

"When I first started here, back in the 1950s," recalled Kenyon, "things were really booming. The lot was bigger and at lunch time I'd go around to different sets. One day, I'd have lunch in Paris. The next day in Lisbon.

"NOW, OF course, things are done at a much faster pace



Ken Kenyon, head research librarian at 20th Century Fox, displays the more than 150,000 books, magazines, periodicals and documents that are needed for film authenticity.

because a lot of the research is for television properties and in television there is no time. Everything is needed as quickly as possible."

Feature films are usually the most difficult, because they require a mountain of factual details, he added.

For example, "Hello Dolly," which is set at the turn of the century in New York, required much accurate knowledge because there are still a lot of people around who remember what it was like in those days.

It was the little things like street signs, advertising posters and furniture that were difficult to find.

However, the problems were nothing compared to those faced in real period films like "Dr. Doolittle," which takes place in the late 1830s and early 1840s.

FOR INSTANCE, how do you find out what garden tools looked like back then in England? And the same with wooden legs, doctors' bags, brooms, chandeliers and the costumes of cooks and police.

Some of the necessary information was found in the early illustrations of George Cruikshank and his artwork in Charles Dickens books.

The rest was found in old periodicals like the Illustrated London News of 1842 and volumes of 18th-century European books.

Even films closer to our times, like "Tora Tora Tora!" (about World War II) require a lot of digging. It was vital to the plot to know what the Japanese fleet's order of battle was, as well as all the details of the sailors' clothing, including the buttons on their cuffs.

Kenyon found the information, as usual. His great regard for detail and accuracy is respected within the industry.

Unusual requests are his speciality and there are few that he hasn't been able to fulfill.

Often, however, getting pictures and information is no easy chore.

On one occasion, for example, Kenyon was asked to "furnish the complete plans for constructing a 1912 Curtis Jenny from the wheels up."

The blueprints for the Curtis Jenny plane were needed for a new Fox film called "Ace Eli and Rodger of the Skies," an epic about the barnstorming 1920s.

Kenyon searched the Fox library high and low but could find nothing. So, he did what he often has to do—got on an airplane and flew to the spot he thought the information might be located.

IN THAT CASE, it was the Smithsonian Institution in Washington, D.C. He found a Jenny there, but no plans.

However, Kenyon kept after Smithsonian officials to continue looking and, after several days, they found them.

Thus, thanks to "the man who knows everything," 20th-Century Fox was able to recreate the plane—one that would fly—to make it totally authentic.

Authenticity is always the catch, said Kenyon.

"Our goal at Fox is to recreate things so that even an expert couldn't criticize," he explained. "It pays off in the long run, too, especially at the box office."

FOR EXAMPLE, he pointed out that "Patton," an extremely well researched film, has already grossed \$35 million!

"You know," Kenyon said modestly, "I was only a B-student in school. But I did learn one thing . . . that it's not only important what you know—but that you learn where to find out and how to find out what you don't know."

### RESEARCH LIBRARY

Head Librarian: Kenneth Kenyon  
(213) 277-2211

Hours: M-F, 9-12, 1-6

Material may be viewed only through special arrangement.

This library functions as a research center for the studio and the various companies connected with it. Research on a wide range of topics is provided for the making of films and



## STALKING THE MEMORABILIA

television programs. Only through special arrangement is this resource available to outside, independent filmmakers and historians at a charge of \$12.50 per hour.

### Clippings Files

Newspaper and magazine clippings, photographs, pamphlets, etc. on a wide range of topics. 5 folders contain material on Fox history (1916-present). There are also folders for such topics as cartoons, Disney, censorship, ratings, Keystone Cops, continuity sketches and producers and directors.

### Photographs

Pre.-Prod. Research—stills from about 38 feature films.

**Production Research Notebooks for Fox/Twentieth Century-Fox films, late 1920s-1970. ca 400.**

Card file and 4 notebooks of indexes to contents of research books. Also: film, books and magazines.

### TWENTIETH CENTURY-FOX

10201 W. Pico Boulevard  
(Mailing address: Box 900)  
Beverly Hills, California 90213)  
Los Angeles, California

### The American Film Institute

Its headquarters is located in the John F. Kennedy Center for the Performing Arts in Washington, D.C. and its conservatory. The Center for Advanced Film Studies, is in Beverly Hills, California. Between the extremes of these two locations, the American Film Institute serves students, scholars, professionals and those of the public whose studies, interests or careers revolve around the moving image.

The Institute preserves films, catalogs films, conducts an advanced conservatory for filmmakers, gives assistance to new American filmmakers through grants, arranges internships with professional film and television directors, provides guidance to film and television educators, publishes film books, periodicals and reference works, operates a unique film exhibition facility in the Kennedy Center in Washington, D.C., and provides assistance throughout the country to museums and similar organizations which present film programs.

#### Preservation and Research

The AFI Archives project has secured more than 12,500 American films for preservation and study which have been placed in the AFI Collection at the Library of Congress.

The future study of American history and heritage demands that television programs be systematically preserved and the Institute is calling attention to this serious problem. AFI has met with the active and interested parties in the field to assist in outlining both the problem areas and the scope of the effort needed to protect the television record of our society.

Special funding by the National Endowment for the Humanities has permitted the launching of a massive documentation and publication project to catalog every feature film produced in America since 1893. The initial volume of the projected 19-volume series, which lists all features produced in the years 1921-1930, was published in 1971. The volume for the 1961-1970 period is being prepared for publication.

The Oral History Program, funded by the Louis B. Mayer Foundation, is a major research project. The Oral Histories are extended interviews with important figures in the film and television industry such as Leo McCarey, Raoul Walsh, Nunnally Johnson, George Cukor, and others.

These materials, as well as others generated in seminars at the Center for Advanced Film Studies, are available for library and scholarly use in microfiche form through the Microfilming Corporation of America.

The Charles K. Feldman Library has been in existence at the Center for Advanced Film Studies since October, 1969. The Library serves the reading and research needs of student-Fellows, faculty, and staff of the Center as well as visiting scholars and advanced graduate students.

The Institute maintains an information service for colleges, universities, and schools throughout the country. This service answers inquiries regarding film and television schools, scholar-

ship and grant programs, filmmaking careers, and resources for the study of the motion picture arts.

#### Publications

##### 1. DIALOGUE ON FILM

A series of interviews with leading film and television artists from around the world based on seminars at the Center for Advanced Film Studies. Up to ten issues per year.

##### 2. THE AMERICAN FILM INSTITUTE CATALOG OF MOTION PICTURES PRODUCED IN THE UNITED STATES.

A projected 19-volume reference work recording every feature film, short film, and news film produced in the United States since 1893.

##### 3. AFI GUIDE TO COLLEGE COURSES IN FILM AND TELEVISION

A biennial survey of film and television courses at the college and university level throughout the U.S. The 1975-76 edition lists 791 institutions.

##### 4. AFI NEWS

A newsletter from the Public Information Office on the Institute and its activities and programs.

##### 5. AFI/LITTLE, BROWN BOOK SERIES

AFI has arranged for Little, Brown and Co. to publish a series of books on the art of filmmaking and other aspects of film. The volumes are based on seminars and oral history programs at the Center for Advanced Film Studies, as well as on the research of prominent film scholars and historians.

The American Film Institute Theater in the Kennedy Center in Washington, D.C., is the center of the Institute's public exhibition program. The Theater is a unique facility which presents 600 films a year encompassing a wide variety of classic and contemporary works. This 224-seat theater opened on April 3, 1973. Its construction was financed privately, primarily by a major gift from Jack L. Warner.

The Public Information Office of the AFI serves the general public and the press with regular information on all AFI operations and activities.

Public Information Officer

The American Film Institute

The John F. Kennedy Center for the Performing Arts

Washington, DC 20566

(202) 833-9300

AFI-West

501 Doheny Road

Beverly Hills, CA 90210

(213) 278-8777



The Paramount Research Department in 1928.—Bison Archives

### U.C.L.A. Film Archive

The UCLA Film Archive was founded in 1968 by the Motion Picture Division of the University of California to integrate the study of filmmaking with the resources of film history. Since then the Archive has grown to become one of the nation's major centers for film study.

- They boast the largest institutional collection of motion pictures on the West Coast and the fourth largest in the



nation.

- At present they carefully store and maintain over 4,000 original 35mm titles, and that figure continues to grow daily.

THE UCLA FILM ARCHIVE, Open Monday-Friday, 9-5, Telephone (213) 825-4142

## Cinema at USC

The University of Southern California's Division of Cinema—with its proximity to Hollywood—has been a center for the study of filmmaking since the late 1920s.

The division of cinema is the oldest and largest film school in the U.S. with more than 450—graduate and undergraduates—now enrolled in USC's cinema division.

The Cinema Library at USC was established in the 1930s. It is housed in the Department of Special Collections in the Doheny Memorial Library, and contains more than 14,000 film-oriented books and magazines. It also has thousands of screenplays and related movie memorabilia. The largest single collection—about 19,000 items—came from MGM.

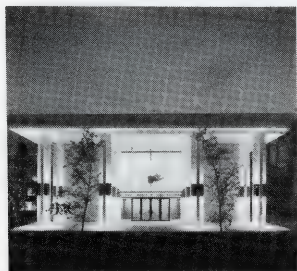
Over the years USC has acquired more than 100 collections from directors, producers, writers, actors and others associated with filmmaking. From director Robert Wise, for example, there is material from "The Haunting" through "Andromeda Strain."

Writers Philip Dunne, Abby Mann and Ernest Lehman have given scripts and production papers. There is music material from Dimitri Tiomkin, Maurice Jarre, Mack David, George Dunning and Alfred Newman.

The Alfred Freed and Roger Edens Collections document many MGM musicals.

There are collections of Dan Duryea, Clark Gable, Jerry Lewis, Claire Windsor, Joseph Cotten and Fay Wray. Producers Sol Lesser, Edward Small, Robert Sisk, Lawrence Weingarten and Joe Pasternak also have given research materials to the library.

The Cinema Library in the USC Department of Special Collections is open to film students and researchers Monday 8 a.m. to 10 p.m. and Tuesdays through Fridays, 8 a.m. to 5 p.m.



The Cinema Library is part of the USC Department of Special Collections in Doheny Memorial Library.

## The Academy of Motion Picture Arts and Sciences

The Academy of Motion Picture Arts and Sciences, celebrating its 50th anniversary, represents one of the four major industries in Southern California's economy.

It all began on May 4, 1927, when a group of 36 film leaders, including Mary Pickford and her husband, Douglas Fairbanks, Sr., decided Hollywood needed such an organization, and set about to form the Academy.

From a succession of rented quarters, the Academy has grown in size, scope and influence. Today, the Academy is housed in its own seven story headquarters on Wilshire Boulevard in Beverly Hills.

Behind its glass facade are an elegant lobby, designed for exhibits and displays, the Samuel Goldwyn Theater, a small screening room, executive offices and the Margaret Herrick Library.

James M. Roberts executive director, oversees a staff of 51 persons, who operate under policies established by a 36-member Board of Governors, which includes the organization's

president.

The Margaret Herrick Library contains one of the world's most complete collections of film-related material. Its 10,000-square-foot house a collection of more than 9,000 books, pamphlets and periodicals about the movie industry.

There also are a half-million still photographs, and files on approximately 40,000 films dating back to Thomas Edison's 1894 Kinetoscopic study of "The Sneeze."

Collections of rare books, scripts, films, slides and posters from RKO, Paramount, Mack Sennett, Eadweard Muybridge and others are contained in the Library.

Librarian Mildred Simpson and her staff served more than 11,000 visitors and handled in excess of 22,000 telephone calls for information last year. Library users include Academy members, the news media, other libraries, students and the public.

The library constantly seeks to add to its reference materials through donations which may be tax deductible. It is open to the public Monday, Tuesday, Thursday, and Friday, 9 a.m. to 5 p.m.

The Academy's film library includes approximately 2,000 titles in its vaults. Among them is a group of 28mm films made by George Melies, Biograph and other early motion picture producers. Films from this library are available for viewing and study by qualified film historians and serious researchers.

The Academy's 1,100-seat Samuel Goldwyn Theater is capable of accommodating every projection and sound system in use or being planned for the next 25 years.

The screen, sound system, projection room, acoustics and seating arrangement were custom-designed to make it the finest movie theater in the world.

Members, news media and sometimes the public visit the theater for screenings of current and past films.

## The National Film Information Service

The National Film Information Service was established to offer access, by mail, to the extensive research holdings of the Academy's Margaret Herrick Library. Students, scholars, historians, teachers and film programmers, living outside the greater Los Angeles area, may take advantage of the Service.

The Margaret Herrick Library, founded in 1927, contains some 9,000 books, pamphlets and periodicals, extensive special collections, and clippings files relating to approximately 40,000 films and many thousands of film personalities. Utilizing this unique collection, the Service is able to provide answers to specific research questions, together with photocopies of reviews and hard-to-find articles. A standard charge of 25 cents per page is made for this service.

In addition, the Margaret Herrick Library boasts more than half-a-million stills of productions and personalities. Many of the stills in the collection are unique, and the Library is particularly rich in stills from American films of the silent era. Copies of any stills held by the Library are available through the National Film Information Service at a cost of \$5.00 per 8X10 photograph.

Film programmers may utilize the National Film Information Service in many ways. The Service can provide specific information as to the rental source for an individual film on



THE MARGARET HERRICK LIBRARY of the Academy of Motion Picture Arts and Sciences,



16mm or 35mm, and is also able to assist with detailed programming advice, including print sources, program notes and copies of stills from the Academy's collection. If requested, the National Film Information Service can produce a complete program cycle on a specific film-maker or genre.

The National Film Information Service also supplies Research Guides on subjects such as D.W. Griffith, Frank Capra, James Whale, Women Directors and the British Cinema. These Research Guides contain detailed bibliographies, information on the holdings of the Academy Library, and 16mm rental sources. A complete list of Research Guides, price 50 cents each, is available upon request. Write to:

**MARGARET HERRICK LIBRARY**  
**ACADEMY OF MOTION PICTURE ARTS AND SCIENCES**  
 8949 Wilshire Blvd.  
 Beverly Hills, Calif. 90211

### *Motion Picture and Television Research Service*

Marvin Paige is a noted casting director of such films as *SEXTETTE* (Mae West), *BREAKFAST AT TIFFANY'S* (Audrey Hepburn), *EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT SEX* (Woody Allen), who has worked through the years with the major studios and production companies.

He began, as a hobby, to locate and preserve early Hollywood memorabilia. "So much has been destroyed by non-caring people that I have continued this endeavor to help preserve what I consider the history and heritage of the motion picture industry."

Fortunately for movie buffs, film students, and writers, this comprises his research facility today.



*Photo by Francesca Hilton*

"I have become an important source for both studios and production companies when they work on projects involving the early days of Hollywood and motion pictures," he says, "because they rarely saved any promotion material after the films completed their runs. Many of the studio research libraries will refer people to me for movie material they may not have."

Hollywood and its golden era is his forte. For the television special *HOWARD, THE AMAZING MR. HUGHES*, much of the poster material, stills of 1940 starlets, and articles from early film magazines were utilized to lend authenticity to the period of Hughes movie career.

He recently completed casting of the new Mae West film, *SEXTETTE*. Producers Briggs and Sullivan, and executive producer Warner Toub called upon his research facility for articles and photographs relating to Mae's early career to tie in promotion on the film, including the recent major article in *AFTER DARK MAGAZINE*.

His facility proved invaluable for the *HOLLYWOOD REPORTER's* 1977 46th Anniversary Edition devoted to a history of Hollywood.

This unique facility is a great addition to information on Hollywood history for those who might not otherwise have access to such sources.

## MOTION PICTURE AND TELEVISION RESEARCH SERVICE

specializes in rare research material and information dealing only with the early days of the motion picture industry; Hollywood's Golden Era and its personalities; theatre, television and radio.

From extensive films MPTVR can now make available for research purposes, articles and material from hard-to-find film books, and out-of-print publications; early motion picture magazines dating 1911 to the present; production photos; and comprehensive items and photos on motion picture costume and fashion, advertising and publicity campaigns, not generally found in most research facilities.

For further information **Contact: Marvin Paige**  
 Motion Picture and Television Research Service, P.O. Box 69964; Los Angeles, Calif. 90064; Telephone: (213) 659-3040.

What do you want to know about the movies? Fact or trivia...? Ideal for: Film Students, Motion Picture & TV Producers, Movie Buffs, Writers and Researchers.

### *Bruce Torrence Historical Collection*

Since 1969, the Bruce Torrence Historical Collection, located at First Federal Savings and Loan Association of Hollywood has been open and available to the general public.

The collection, which includes approximately 9,000 historical photographs, old newspapers, periodicals, books, programs, advertising literature, and miscellaneous reference material, is one of the largest and most complete compilations of Hollywood's growth from 1870 to the present. In addition to the Hollywood memorabilia, the collection includes approximately 1,000 photographs, and a reference section, of motion picture studios throughout California from 1909 to the present.

Prints of photographs are available at a nominal charge. Further information or an appointment to review the collection can be obtained by contacting Mr. Bruce T. Torrence, First Federal Savings and Loan of Hollywood, at 463-4141.

## SOME ADDITIONAL COLLECTIONS AND OTHER FINE SOURCES

- An organization within the Los Angeles Public Library called S.C.A.N. (Southern California Answering Network) has published an extensive booklet on sources of photographs, including many stills of the Hollywood genre. Available at your local library.
- Warner Bros. donated their entire collection of memorabilia to the Burbank Public Library.  
**Burbank Public Library**  
 110 N. Glenoaks Blvd.  
 Burbank, Ca.  
 Ph. (213) 847-9743
- Although not a collection open to the public, Debbie Reynolds acquired much of the MGM memorabilia during the famous MGM auction.
- For decades the Museum of Modern Art, George Eastman House and the Library of Congress has gone quietly about their business, when it was neither fashionable nor thought essential, gathering specific motion pictures and collections for safekeeping and availability to scholars and researchers.
- More and more films are being made available for rental in 16mm. Organizations such as Films, Inc., Macmillan Audio Brandon, Budget Films, Universal 16 and Em Gee Film Library have offices in the L.A. area.
- Larry Edmunds Bookshop, since 1953 on Hollywood Blvd. houses one of the world's largest collections of new and used books and other materials dealing with motion pictures.
- There has been talk of an over-all Hollywood Museum which could be the focus of many important collections, but nothing has come to fruition as yet. The beginnings of such a museum are now stored ignominiously in the old Lincoln Heights Jail. Δ



# Eddie Brandt and his fabulous "Saturday Matinee"

By Robert Kendall



The nostalgia craze has generated such a big demand for movie and TV stills, movie lobby cards, pressbooks, and magazines, and other movie memorabilia items that Eddie Brandt's "Saturday Matinee" shop on Lankershim Boulevard in North Hollywood is kept busier than ever.

"I've been collecting ever since I was a ten year old kid," Eddie smiles, as he shows people around his unique collector's shop. "I've got three million different stills," he explains, "No other dealer in the world comes anywhere near having such a huge collection. I have 8 x 10 glossies from more than 30,000 movies, representing over 10,000 players."

Recently Brandt supplied MGM with a batch of movie posters for "New York, New York," a technicolor nostalgic movie with a 1945 setting. Brandt explained how others in the industry use his vast collection.

"When Mel Torme was set for the "Dinah Shore Show," Dinah needed some stills high-lighting Mel's multifaceted career. She phoned me and asked me to research Torme's career for her, and supply her with the appropriate stills for TV."

Continuing, Eddie explained, "We do research for universities. Film classes at the colleges often send for movie stills, and posters. They're especially anxious to collect posters and stills from the movie classics. At this point, we are working very hard to prepare a special catalogue for colleges. One third of our business is mail order. And orders come in from all over the world."

"What films command the greatest number of requests?"

Eddie Brandt laughed, "That is not an easy question to answer. We are constantly being asked for stills from the movie classics such as 'Gone With the Wind', 'Wizard of Oz', and films of that stature. Then, too we have a great number of requests for stills from the Sherlock Holmes movies when they appear on TV, and the Three Stooges films draw requests for stills."

"Which still of all the thousands you have is the one most in demand?"

"The shot of Cary Grant running from a crop-duster in the Hitchcock classic, 'North by Northwest'," he replied quickly.

"What stars are the most popular?"

"There are so many," Brandt admitted, "it is difficult to list them all. Here are some of the most popular now. Farrah Fawcett, Jacqueline Bisset, Linda Carter, Lindsay Wagner, Henry Winkler, Starsky and Hutch, Bob Blake—and then we always have calls for Marilyn Monroe, Alice Faye, Mae West, Betty Grable, Greta Garbo, Jean Harlow, Rita Hayworth, Clark Gable, Gary Cooper, William Powell, Myrna Loy, Kim Novak, Spencer Tracy, Fred Astaire, Ginger Rogers, Cary Grant, Judy Garland, John Wayne, Hoot Gibson, William S. Hart, Charlie Chaplin, Mary Pickford, Ken Maynard, Tom Mix, Gene Autry, Humphrey Bogart, Errol Flynn, W.C. Fields."

Brandt was born in Chicago. By ten years of age, he was at the movies a lot of the time. Studying music at Northwestern University, he became an accomplished piano player.

complicated piano player.

A stint in the Navy interrupted his career. However, during the war years, he wrote two songs for Columbia Pictures. Following discharge, he became assistant manager at the Egyptian Theater in Hollywood. A coincidence pushed him further into showbiz. The father of an usherette at the theater worked for the famed band leader Spike Jones. He took care of the props for the band, as well as the music. Eddie joined Spike Jones band and became a music, lyrics and script writer, after a couple of years. Brandt stayed with the band from 1946 to 1965 when Spike Jones died.

After that, Brandt went to work for Hanna-Barbera, writing cartoons for films. Finally, he decided to turn what had been a childhood hobby into a full-fledged business. He decided to open his nostalgia, and current collectors movie and TV memorabilia shop at 6501 Lankershim Boulevard in North Hollywood, and called it, "Saturday Matinee."

"The biggest thrill for me," Eddie admits, "was when Gene Autry came in and bought \$2,200 worth of stills. I phoned my wife and she came right over and took a picture of me with Autry—who has always been one of my favorite entertainers."

A score of movie personalities visit Brandt's shop. Recently, Eddie recalled Shelley Winters visit. I asked, "Are you Shelley Winters?" and she replied, "Sometimes I am—and sometimes I'm not—it depends on whose asking."

If any one quality has contributed to Brandt's success in the collectors business, it would be his fantastic memory for faces. The other factor would be the fact Brandt takes a personal interest in finding what the collectors are searching for.

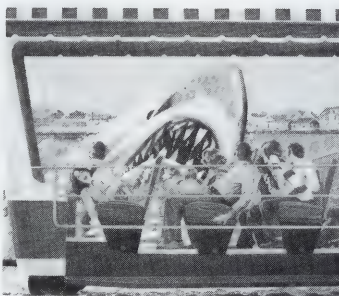
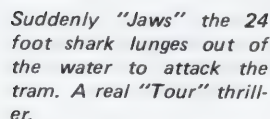
Brandt has a full time working staff assisting him in photographing every still, filing the enormous collections, and answering the mail requests.

Brandt's prices are lower than a lot of other nostalgia shops, and his collection of stills from "Gone With the Wind" alone is 700. Collectors today range from 14 years of age and on up, he tells us.

No doubt the secret of Eddie's success in the nostalgia business is the fact he is an entertainment fan himself. His brightest memories in his childhood involve sitting back in a comfortable seat in a movie place and watching the movies at a Saturday matinee.△



## Six Million Dollar Man/Bionic Woman Testing Center Newest addition to Universal Studio Tours



Universal Studios are located at the Hollywood Freeway and Lankershim Blvd., just a few minutes from the center of Hollywood. Δ

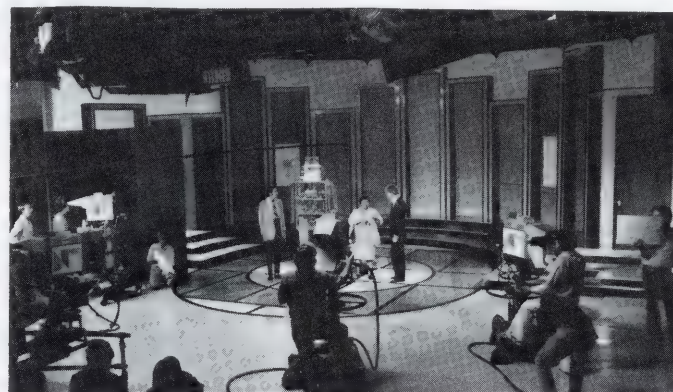


**(Right) Bionic leap over a large pointed steel barrier.**

# NBC Television Studio Tour



NBC Studio Tour takes you to the vast Wardrobe Department where there is every kind of a costume.



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# NBC STUDIO TOUR

A visit to the NBC studios in Burbank gives the visitor a first-hand chance to see exactly what goes on behind the scenes at the time you visit the largest television studio in the world. There are many fascinating areas that work together to produce television programs, such as "The Tonight Show," starring Johnny Carson; daytime game shows, such as Hollywood Squares and Wheel of Fortune, plus the many local shows and the news.

The scenic department assembles the elaborate and realistic sets and scenery used on the shows and the tour also includes a look at the special effects department where you'll learn some of the "secrets" of program productions. In the wardrobe department you'll see how they make all the clothes, ranging from a simple pair of jeans to sequined and high fashioned costumes for a lavish entertainment special.

Some of the biggest personalities in show business work at NBC; people such as Bob Hope, Johnny Carson, Redd Foxx, Jack Albertson, and many, many more. Visitors occasionally are lucky enough to catch a glimpse of these celebrities while on the tour, or see the actual sets of their favorite programs while viewing the studio and rehearsal halls.

Television plays a major role in the lives of most people, and visitors will be fascinated to learn the various "tricks" of the trade—information on how a show is put together and how it makes its way from a creative idea to the millions of television sets all over the country.

The NBC studios in Burbank, located at 3000 West Alameda avenue, are easily accessible via the Hollywood or Ventura freeways or by bus, no reservations are necessary for the one-hour tours, which run from 10 am to 5 pm, Monday through Saturday, and special group accommodations are available. For more information, call 845-7000.

The NBC studio tour is an informative and entertaining experience for the whole family and certainly should be included on the itinerary of any Southern California visitor or resident.



The Burbank Studios—Home of Warner Bros. and Columbia Pictures—the most active motion picture, record recording and video tape center in the world. A behind-the-scenes visit will take you from the sound stage where the first talkie, "The Jazz Singer," was recorded, to the streets and stages where such top television series as "The Waltons" and "Police Woman" and theatrical films such as "A Star is

Born," "The Shootist" and "Nickelodeon" were filmed. Part of your tour is on foot and it takes you into the crafts shops where the props and special effects are created, as well as on to a sound stage where actual production may be in progress. Then you'll board a special bus for a ride through the studio's street sets which range from Gay 90's Parisian to Depression Tenement, Wild West, Mid-American and everything in between. You can lunch in the commissary at an additional cost with advance reservation. Monday thru Friday, 10 AM & 2 PM. Reservations required. For further information and reservations contact The Burbank Studio Tours, 4000 Warner Boulevard, Burbank California 91522, or telephone (213) 843-6000. Special rates for groups and parties.

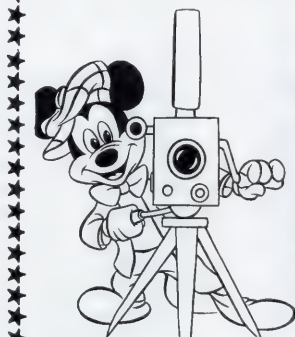


Corey Allen and Angie Dickenson, star of the "Police Woman" series, discuss a scene.



Visitors touring the interesting Movie sets. Guide explains the workings of the Studio.

## \*\*\*\*\* ★ WALT DISNEY STUDIOS IN BURBANK



Entrance to the Walt Disney Studio in Burbank, California. Through this gate pass distinguished visitors from all over the world.



The Walt Disney Studio Theatre surrounded by beautiful green shrubs is used for press and invitational screenings of the varied motion picture and television entertainment produced on the lot.



# The Brown Derby

By Sam Wall



Lunch at the newly-opened Brown Derby was crowded daily with movie people, newspapermen, and tourists.



This is the Brown Derby on Vine St. at Hollywood Blvd. in the 30's.



The present day Brown Derby, modernized attracts such celebrities as Ernest Borgnine Kim Novack (center), and Steve McQueen.

The Brown Derby, almost fifty years in its Vine Street location, is one of the few links left in Hollywood that provides a look at old-time moviedom, is synonymous with Hollywood at its glittering best, and where one can almost "see" such stars as Clark Gable, John Barrymore, Carole Lombard, Louella Parsons, Corinne Griffith, Bebe Daniels, and Loretta Young occupying the spacious booths. The Derby that is as "Hollywood" as "Sunset and Vine," opened its doors on Valentine's Day, 1929, in a building built especially to house it owned by Cecil B. DeMille, the great movie maker, and from opening day on, it was a "hit."

It was opened as a "spin-off" from the original Brown Derby opened by Herbert K. Somborn, later to be the husband of actress Gloria Swanson, on Wilshire Blvd. across from the Ambassador Hotel, and it didn't take long for the Vine Street Derby to surpass the popularity of the original.

Today, just as in the 1920's, the Brown Derby is known for simple American dishes, excellently prepared, considerably served, reasonably priced. It was the food that started the movie people coming to the Brown Derbies (a third location is in Beverly Hills). But when people talk about the Brown Derby, they mean the one on Vine Street. The crowds of movie stars soon brought crowds of gossip columnists, autograph hunters, and tourists. An institution was born.

A movie star's popularity was gauged by the size of the riot he or she caused when entering the Derby. Actors, agents, writers, and directors had themselves paged for telephone calls while dining. In 1931 a young Polish artist wandered into the Vine Street Derby and offered to cartoon bigwigs in return for "all the mashed potatoes I can eat." Soon the walls of the Derby were covered with his delightful caricatures. To have your mug on the wall at the Derby is a Hollywood status symbol on a par with receiving an "Oscar" or having your very own name in a star on the Hollywood Boulevard sidewalk.

By tradition, the headwaiter at the Brown Derby is charged with arranging the pictures on the wall. The west wall is the preferred position. In the 1950's Gus Constance was the headwaiter. A sentimental man, he kept track of Hollywood romances. When a romance was blooming Constance would move the happy couple together on the wall, but when romance turned sour, he would discreetly separate the drawings.

Hit songs have been composed on menus and tablecloths at the Derby. Movies, television shows, and radio programs have been conceived in the booths. George Raft and other less prominent stars were discovered while dining at the restaurant. One persistent hopeful spent nearly two weeks outside the entrance serenading everyone who 'came and went,' and finally her persistence paid off when a bemused producer hired

her to sing the theme song in a movie.

The Brown Derby, itself, has been used as background in movies, including "Nocturne," "A Star Is Born," "Variety Girl," and "Lombard and Gable." The Vine Street Derby is also "the" place for publicity stunts of every variety. An elephant was interviewed in front of the Derby. A radio personality, Henry Morgan, once lathered up and shaved in a booth during lunch, using his sponsor's product. And one blistering hot summer day an enterprising movie studio press agent posed three aspiring young starlets around a snowman in front of the Brown Derby, with a dozen photographers recording each and every move.

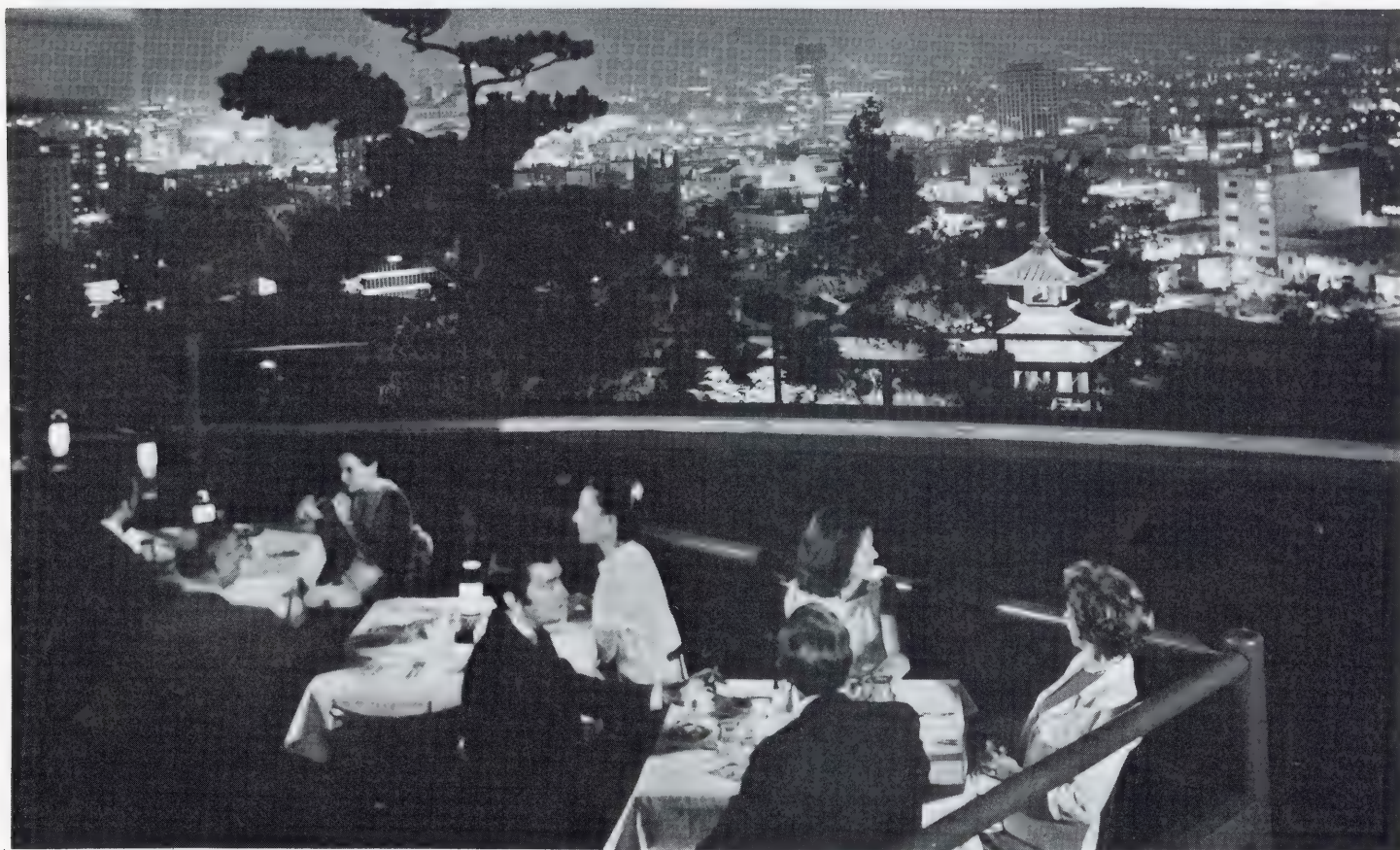
Naturally, the Derby became the fashion center of the West Coast. It was said that a new outfit worn by some movie actress at lunch at the Derby would be a national fashion by dinner.

The Vine Street Derby became a focal point in Hollywood's history. At lunchtime stars in costume and makeup would rush in from the sets to entertain friends or be interviewed by writers. At dinnertime the family life and the romances of Hollywood flourished. Then after midnight, after the theatre or boxing at the Hollywood Legion Stadium, the place would be humming again with a crowd that laughed, shouted across the room, and lingered over light suppers.

When they were gone the nighthawks took over the Derby. Newspapermen like Mark Kelly, Walter Winchell, Sidney Skolsky, and O.O. McIntire dawdled over coffee. Comedians and nightclub performers like Joe Frisco, Frank Fay, Eddie Cantor, Jimmy Durante, and George Raft would mix with fabulous characters such as John Barrymore, Wilson Mizner, Nick the Greek, and Will Rogers. Darryl Zanuck, out airing his dog, would drop in for hotcakes and coffee. Soon there would be eight or ten all at one table, alone in the big room. And then some of the best stories in the world would get themselves told by some of the best storytellers in the world.

The Vine Street Brown Derby has not changed that much throughout its almost-fifty years. What used to be the Bamboo Room is now the Record Room, a salute to the music industry. But, day in and day out, some of the biggest monied movie deals are still made in the booths by a curious mixture of movie and television stars, producers, writers, directors, and agents. Food is still the primary force that brings in the stars, tourists, and the general public. Now under the expert guidance of Walter P. Scharfe, president of Brown Derby International Ltd, the owners of the Vine Street and Beverly Hills Derbies, the Vine Street Brown Derby is as much a part of Hollywood as the movie industry, itself. Stars still dine there for both lunch and dinner. Only the names and faces have changed. But the Brown Derby is still The Brown Derby. That's good. Δ





## Where the Stars Dine Today

By Geni Charleston

In the old days, an eager autograph collector could wait outside Chasen's, Perino's, Ciro's or the Brown Derby in Hollywood and nine times out of ten score with signatures of some of the biggest brightest stars. Today, Ciro's is gone in terms of what it used to be as is Perino's in a different category. When the Huntington Hartford on Vine street is alive, there is action and life and many times a flutter of stars at the Hollywood Brown Derby. Chasen's is almost paranoid about their privacy but the faithful longtime stars who were helped early in their careers by the now deceased owner, Dave Chasen, still hold their parties and dinner get-togethers in the place albeit ordinary food and extremely high prices. However, if your bankroll can take the strain, and I mean everything is ala carte including the famous over-priced Chasen's Chili, you can see some of the brightest of stars dining in the restaurant. No credit cards, just cold hard cash, and reservations well in advance.

Today, however, the stars congregate, in many different places all throughout Southern California. You're just as likely to find Warren Beatty in some tiny bistro down in Venice the ChezHelene on West Washington Blvd. as you are to see him with friends in the lobby of the Beverly Wilshire hotel in Beverly Hills. Today's young television stars adore little hideaway places such as La Masia on Santa Monica Blvd. and if the star hails from New York, chances are they'll head for a Gotham-based restaurant, The Palm which is noisy as it is bedecked with early tacky cartoon decor, but is filled to the gunwales daily with easily recognizable movie and television folk. It's expensive, too, so bring money in large denomina-

tions. Worth it, too.

In Santa Monica at Le Cellier on Wilshire Blvd. you're likely to find visiting Persian royalty mixed in with solidly established old time favorites such as Lloyd Nolan and Pat O'Brien. Richard Burton has been a visitor when in town and Ann Margret with husband Roger Smith. At the popular Madame Wu's Gardens just West by several blocks of Le Cellier, you'll maybe have luck and see the fabulous Mae West! She is almost a regular patron of the beautiful restaurant, as are a host of other stars such as Cary Grant, June Allyson and her new husband, Dr. David Ashrow, Ruta Lee and new bridegroom Webster Loew, and Lee Remick with husband Kip Gowans. Many more here—it's a star hangout. Madame Wu, the owner, is herself a charmer.

In the San Fernando Valley on the main street Ventura Blvd, that winds through Sherman Oaks, Studio City and Toluca Lake—and ends way out in Calabasas there's a raft of star-haunted restaurants. In Toluca Lake you'll find Jack Webb (he has his own special private table area) Jonathon Winters, Dorothy Lamour, and even Ruth and Paul Henning (he created and wrote the Beverly Hill Billies) in the China Trader on Riverside Drive near the Burbank Studios. This is Bob Hope's home town and the elegant Hope mansion off Foreman Ave. nearby is right off the golf course where Hope can take a practice swing or two!

Sportmen's Lodge in Studio City gets a host of stars who enjoy dining by the pond and waterfalls of the beautiful old place. Sandy and Tony Bennett, Gloria and Donald O'Connor and more visit from time to time. You may also see Jack





Legendary Mae West is welcomed by Madame Wu to her well known Chinese Restaurant on Wilshire Blvd. in Santa Monica. Mae is an early diner (a hint to autograph hunters) and one of her favorite items on Madame Wu's menu is the bird's nest soup.

Oakie—a little white haired and plumper but still the genial lovable comic adored by all. In Panorama City, Phil Ahn's fans will like as not see him in his Phil Ahn's Moongate restaurant on Van Nuys Blvd. Phil's high-rising career has taken him from the stellar role in 1937 *The General* Died At Dawn until today's *Kung Fu* series and you know what—he looks almost the same!

At the Mikado on Riverside Drive, North Hollywood, Dick Van Dyke keeps an apartment when filming in Los Angeles and the restaurant caters to the likes of Yvonne de Carlo and Latin hustle-master Tito Puente. Clint Eastwood and his pretty Maggie take time out from their Big Sur home and Hog's Breath restaurant in Carmel to dine frequently at the Seashell in Woodland Hills. Tim Conway usually goes unrecognized at either of the Yellowfingers French Cafes on Ventura Blvd. in Sherman Oaks and Woodland Hills.



Robby Shaffer, banquet manager at the Sportmen's Lodge Restaurant in Studio City, welcomes screen-TV star Robert Young when he attended a Pioneer Broadcasting banquet at the popular Valley dinery.



Here's a touch of nostalgia with Gale Storm (left) and Charles Farrell, who starred in one of the first TV series, "My Little Margie." With them is Robby Shaffer, who arranged a luncheon testimonial at the Sportsmen's Lodge Restaurant in Studio City for them.

In the heart of Hollywood, on Yucca Street, you'll find Patsy D'Amore's Villa Capri and thereby hangs a tale! Patsy loved to go back into the kitchen and prepare something special for his fellow Italian actors and often did. Here at Villa Capri, you'll be apt to see The Man himself, Frank Sinatra if up from Palm Springs. Rosemary Clooney, Ava Gardner, Vince Gardena, Walter Mathau, Rita Moreno and more are in and out regulars. Prices are medium to expensive here and they are also open for luncheon. It's a great place to nosh Italian style after visiting Mann's Theatre on Hollywood Blvd. (formerly Grauman's Chinese) with foot and hand prints of the stars.

In Beverly Hills, forget La Scala which is expensive and overrated, and opt for Joe Patti's La Famiglia on Canon Blvd. It's affordable and you're always likely to see at least one star per evening. The Italian cuisine is outstanding and the service hospitable. The Bistro, also on Canon Drive is a hot bed of

Continued on Page 35



The Stuft Crepe in Beverly Hills boasts an outdoor patio that attracts the stars. (Shown) l to r Dick McInnes of ABC Los Angeles A.M. show; Jane Withers and Vern Lanegrass, wine and food authority.



# HOLLYWOOD AFTER DARK

## LEE GRAHAM . . . MAN ABOUT TOWN

Movieland's famous Coconut Grove, Ciro's, Mocambo, etc. are only memories. Amazingly, the only supper club which features top performers today is Studio One's Backlot Room.

Dolores Gray had a chance to show the home folks that she hasn't lost her great showmanship when she opened at Studio One. Allan Carr, an admitted fan, Lee Anderson and Vincente Minnelli (he directed three of Dolores' four MGM pictures) co-hosting the opening night party.

Dolores gave us highlights of her career in a medley which was the highlight of her performance. The medley included numbers from "7 Lively Arts," "Annie Get Your Gun," "Two On the Aisle," "Kismet," "Carnival In Flanders," "Destry Rides Again," and the show which brought her out of an eight-year retirement, "Gypsy," from which she did a sensational "Rose's Turn."

Applauding the loudest was Dolores' husband, Andy Crevolin, for whom she retired to raise thoroughbred race horses on a ranch in San Gabriel Valley.

Among friends applauding Ms. Gray's robust appeal: Ann Miller and Hermes Pan; Merle Oberon and Robert Wolders, Alexis Smith and Craig Stevens, Marci Vosburg and Cesar Romero, Joan Collins, and Ron Kass, Jacqueline Bisset and Victor Drai, Jane Powell and David Parlour, James Franciscus, Virginia Mayo, and Rudy Vallee who started Dolores in show business by showcasing her on his radio show, "The Sealtest Hour."



**NIGHT CLUB . . .** Jane Powell and Ann Miller congratulate Dolores Gray at her Studio One opening. (Photo by Yani Begakis)

As the night club fades from Hollywood's night life, *the disco grows in popularity*. Harold Robbins selected My Place discotheque to give a swinging soiree for his wife, Grace's birthday. A midnight spectacular took place as guests sang

"Happy Birthday." Out of a giant cake jumped four muscle men wearing smiles and little else. Then they carried Grace around the dance floor of the disco Cleopatra-style in a palanquin.

Harold's invitation read "Bring your best mood, wear your wildest . . ." Phyllis Diller, in hot pants and boots, was *THE* wildest.

We were surprised to see Leigh Taylor-Young, who has been living in Santa Fe since her divorce from Ryan O'Neal. Leigh has been devoting herself to the study of Eastern philosophy and New Age consciousness. But now she is ready to resume the promising career that started with TV's "Peyton Place" and ended with "Soylent Green" four years ago.

Mike Connors raised eyebrows when he was openly affectionate with a pretty young girl until it was discovered she is his daughter Dana.



**DISCO . . .** My Place discotheque in Beverly Hills was the setting for Harold Robbins' party for wife, Grace, shown here receiving a birthday hug from Glenn Ford. (Photo by Yani Begakis)

*The theatre* is and always has been, an important part of life after dark in Tinseltown. A particularly happy event was the teaming of Carol Burnett and Dick Van Dyke in "Same Time, Next Year" at the Huntington Hartford. Carol made her legit non-musical debut at this theatre in "Plaza Suite" (1971) and two years later, broke records here co-starring with Rock Hudson in "I Do! I Do!" "Same Time . . ." marked the first local appearance of Van Dyke. Dick referred to this appearance together as a "shakedown cruise" for the upcoming Carol Burnett TV series in which he is replacing Harvey Korman.

Dick and Carol left the show May 15, but "Same Time, Next Year" remained at the Hartford with Diahann Carroll and Cleavon Little taking over (the first time the hit has been



done with a black cast). On Broadway, Hope Lange replaced Sandy Dennis who replaced Loretta Swit who replaced Ellen Burstyn. Are you still with me? Hope is playing opposite her ex-husband, father of her two children, Don Murray. Don't you just love the intrigue of the theatre?

Following a special invitational performance of "Same Time . . ." producer Morton Gottlieb hosted a swinging soiree upstairs at the Hartford. Van Dyke and his wife, Marjorie, new grandparents, had just given up living in Coronado and moved to Beverly Hills because of the increased activity in Dick's career.

Among those heaping praise on Carol and Dick for their legit performances were fellow TV celebrities Johnny Carson, Jim Nabors, Valerie Harper, Ed McMahon, Karen Valentine, and Carl Reiner.



**HARTFORD THEATRE . . .** After her performance in "Same Time, Next Year," Carol Burnett chats with Esther Williams and Fernando Lamas at the Huntington Hartford in Hollywood. (Photo by Carl Iri)

The final play of the Center Theatre Group's 10th season was "Merton of the Movies" at the Ahmanson. Richard Thomas, who played the Dauphin with Sarah Miles in "Saint



**MUSIC CENTER . . .** Following Ahmanson opening of "Merton of the Movies," Richard Thomas is joined by wife, Alma, and Charlton Heston. (Photo by Yani Begakis).

Joan" three years ago was back at the Ahmanson playing the title role in "Merton . . ."

It seemed appropriate that the razz-ma-tazz *after theatre party* was held at the old Mack Sennett studio since "Merton . . ." was all about the silents. Adding a touch of authenticity was a star from that era, Gertrude Astor. 86-year-old Marc Connelly who wrote the play with George S. Kaufman, jetted out from his New York home for the opening. The theatre's elder statesman reminisced about the play's Broadway opening 55 years ago with Glenn Hunter as Merton.

Although he left the Waltons, it's surprising no one from that show was there to congratulate "John-Boy" who was with his wife, Alma. Their year-old son, Richard IV, stayed in their Los Feliz home as he is too young for the theatre. Among those not too young for the theatre: Mae Clarke, who achieved screen immortality when Cagney pushed that grapefruit in her face in "Public Enemy" ('31); Beulah Bondi, Rachel Roberts, and Charlton Heston.



**PRIVATE PARTY . . .** Jim Nabors, Virginia Mayo and our Man About Town sharing smiles at swinging soiree.

On the social side of night life, *the private party* plays an important part. Dorothy and Harry Jameson, long regarded as the town's leading hosts, have been on hiatus for a year because of illness in the family. Now, they have resumed the black-tie sit-down dinners in their home which mark a welcome return to elegance.

Following dinner, raconteur Carleton Alsop emceed an impromptu floor show with so much talent it would have put Ziegfeld to shame. Are you ready for these performers on one bill? Ann Miller, Mel Torme, Helen Grayco, Anne Jeffreys, Lita Baron, Rhonda Fleming and Ted Mann dueting; Hank Grant, the singing columnist; Cesar Romero, Ricardo Montalban, bearded for his role in "Captains Courageous: and the musical piece de resistance, that singing, dancing, prancing delight, Billy Daniels, never better, with his alter-ego, Benny Payne, at the piano.

Dorothy Jameson has lost none of her great knack for "casting" a party. I was seated between two of Hollywood's great beauties, Virginia Mayo and Rhonda Fleming. Who could ask for anything more?

\* \* \* \* \*

Then there's the *charity affair*. The thing that distinguishes Hollywood events of this type from those in other cities is the number of celebrities lending their name and presence in the interest of a good cause.



"He saved my life when I got into a fist fight with Barbra Streisand," was Walter Matthau's tribute to Gene Kelly who directed them in "Hello, Dolly." There were other tributes of course when the Women's Auxiliary of the Permanent Charities of the Entertainment Industries presented Kelly with their "Award of Merit" and Jane Withers with the "Humanitarian Award" at Beverly Hilton.

In introducing Jane, a music man David Rose announced, "If you have a luncheon date with Jane, she'll be late, if she shows up at all. But if you need a friend, she'll be a few minutes early."



**CHARITY AFFAIR ...** Gene Kelly shakes hands with Donald O'Connor at Women's Auxiliary of the Permanent Charities of the Entertainment Industries where Gene was presented "Award of Merit." O'Connor emceed event which also honored Jane Withers.

Although not a part of Hollywood, per se, Las Vegas is definitely a part of the town's night life. The excitement of the gambling city, along with the stars who work and play there, attracts Tinseltown natives and visitors alike.

Rock Hudson, with his "King Arthur" hair style for his summer tour in "Camelot," hosted a planeload to Diceville for Juliet Prowse's opening at the Desert Inn and a party following. Rock and Juliet became friends when they appeared together last season in London in "I Do! I Do!" EVERYONE at the party was high—from Juliet's intoxicating performance.

Strangely enough, there has been a shortage of film footage on Juliet and she has never been on Broadway. A long forgotten TV series failed to utilize her potential. Juliet has to be seen in person for her tremendous talent to be fully appreciated.



**LAS VEGAS ...** Rock Hudson tells Juliet Prowse (with husband John McCook) how great she is following Desert Inn opening. (Photo by Yani Begakis)



Lois Nettleton is the center of attention at the Villa Capri with the likes of Ray Krause (seated 1) Angelo Papagni (standing) and Vern Lanegresse, television personality vying for the lady's approval. Lois currently stars in the new Norman Lear television series, "All that Glitters."

both star and bigtime Los Angeles Social activity with lots of private parties. The food is a bit better than Chasen's but the tab is just as high or higher. However, Bistro is open for luncheon as well as dinner and less expensive during the day where you might spot lovely Rosemary Stack with hubby Bob, Ann Miller with Henry Berger and many other of today's (Elton John the rock star) or yester years (Loretta Young) stars. Reservations a must, too.

Out in Brentwood there's a lovely restaurant named Gatsby's on San Vicente Blvd. We recently sat back to back one night with George Burns holding court with cronies and Helen Graco, the beautiful wife of owner Bill Rosen, and sister of Tony, also an owner-host, is the former widow of unforgettable Spike Jones. Dean Martin is a semi-regular visitor here, too, and many other showfolk.

Carlos and Charlie's on Sunset Blvd. is the new in place for the younger movie, television and rock stars. Alice Cooper is a backer of the exciting place which in the old days belonged to Mickey Dolenz' father, noted actor now passed on, George Dolenz. Mickey was a member of the popular Monkees television series. There's a new disco, membership only, upstairs, and the place really rocks. It's fun and expensive. Drinks are better than the food.

At Roy's off Sunset Strip and a midway restaurant, Chinese food is the thing. A good celebrity crowd, but mucho expensive. Roy's is cheek by jowl with Butterfield's and indoor-outdoor restaurant much beloved by visitors to the California scene, starless but medium priced.

Although Scandia, Ken Hansen's fine restaurant is worth visiting it's not a celebrity haunt but more likely during luncheon as is the Cock 'n Bull to be inhabited by stars agents and managers buttering up potential clients for their clients' services.

So you see, dear fans, wherever you may light, chances are you'll find a star-potential restaurant nearby in Los Angeles and environs. Oh yes, stay away from most of the highly touted restaurants on Los Angeles' La Cienega Blvd. the so-called "Restaurant Row." They are for the most part, "tourist traps" and you seldom see any star. Pear Garden, a Korean-Japanese restaurant is one exception. Sammy Davis and his Altovise are faithful regulars and one night we spotted William Shatner, star of Star Trek with his family at the teppanyaki table. Δ



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**SAGEBRUSH TRAIL—6 REELS—** 1933 with John Wayne, Lane Chandler, Yakima Canutt, Wally Wales and Art Mix. This is definitely one of the best of the very early Duke's. A good, strong plot of Wayne, an escaped convict, falling in with a band of outlaws, first as the cook and later taking part in hold ups. This one has everything you would be looking for in a good "B" western. 6 reels - S8S—\$87.50, 16mm—\$132.50.

**HARD HOMBRE—1931**—reels with Hoot Gibson, Tina Basquette, Jessie Arnold and Jack Byron. Church going, peace loving Hoot lands a job as ranch foreman at El Martini Ranch. Naturally, a neighboring rancher has been stealing Senorita Martino's cattle, and Hoots first order of the day is to get them back. Lots of real nasty, greasy characters in this early sound western effort. S8S—\$87.50, 16mm—\$132.50

**WEST OF THE DIVIDE** 1933 5 reels, John Wayne, Virginai Faire Brown, Yakima Canut. The Duke masquerades as Gat Ganns, a wanted killer and joins a gang whose leader had murdered his father. He discovers a girl in a deserted cabin, with a bullet wound in the head and in the ensuing complications learns that the gang wants him to murder her father. A thrilling western with some genuinely rough action sequences and some good hard hitting scraps. 16mm—\$111.50, S8S—\$73.50.

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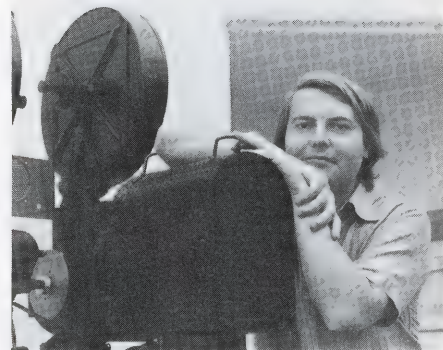


# The Academy's Anthony Slide

By Glo Davis

"There were two influences in my life, I guess," Anthony Slide was saying. "One was my liking books better than rugby, although I played a fairly good game during my school years, and the other was curiosity—and I hope that always stays with me."

How did Slide get started in cinema involvement to become the present Co-ordinator of National Film Information Service of the Academy of Motion Picture Arts and Sciences? A position he has had since 1975. "Well," he says, "When I was a lad of



Anthony Slide, Co-ordinator of National Film Information Service, Academy of Motion Picture Arts and Sciences, by a movie 35mm projector of the 1930's.

13 or 14 years I used to hop on the bus on Saturdays and go into the public library at Birmingham. The English suburb my family lived in was not too far away so the bus jaunt into Birmingham didn't take very long."

What would have been a bore to many youths of this age, was a "turn on" to Tony. On each trip, his imagination would soar into the realms of what new things he might discover.

"Why did you settle your sights on the era of silent films?" I inquired. "They intrigued me," Tony replied. "In the late fifties when I was first getting acquainted with all aspects of the cinema, silent films were still fairly obscure with not too much interest in them at all. So, that made the "Silents" all the more desirable to me."

With a vast warehouse of knowledge stacked in his upper storehouse, Slide has rapidly made an impact on the cinematic scene. In 1968 to 1971 he was assistant editor for the International Film Guide. In '68, he also co-founded "The Silent Picture." The only serious quarterly devoted to the art and history of the silent film.

1970 found Slide organizing Britain's first silent film festival, an 18-day event at London's National Film Theatre. 1971 and '72 finds Slide stretching out into an L.B. Mayer Research Associate with the American Film Institute's Center for advanced Film Studies.

Next on the ladder of accomplishment was working with films at the Library of Congress.

Anthony Slide is a friendly man who combines his multi-faceted talents with a love of people. "Early Women Directors" scheduled for publication in June by A.S. Barnes is an exciting book because the author is revealing so much information not known to the general public. This is Slide's sixth book. One more to add to a long string of interesting books he prolifically puts out regularly since his first one in

*Continued on Page 40*

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Jim Picciolo

## ANTHONY SLIDE/PROFILE

Continued from Page 37

1970, "Early American Cinema."

Also upcoming is a major project Slide has started "Aspects of American Film History Prior to 1920," scheduled for publication by Scarecrow Press, 1978.

Library open by mail to researchers

Mr. Slide states the uses and conditions of The Academy of Motion Picture Arts and Sciences National Film Information Service. "It is to be used only by mail. The Margaret Herrick Library is open to serious researchers. It is not a lending library and not open to tourists."

Academy Student Film Awards

Slide went on to say, "Another aspect of the Academy not well known is the Student Film Awards. Applications are available to anyone that is a student in a college. This is a part of The Academy Foundation and co-sponsored by American Telephone and Telegraph Company."

With so much going on in Anthony's life at the Academy, I asked him, "Is there anything here to still give you any challenges?" "Oh, my yes. There's always something new and unexpected." He laughed, as he recalled the inquiry from a quiz show who wanted to know how Tarzan's movie yell was invented. After weeks of inquiries, Johnny Weissmuller recalled it was a regular yell that was played backward. "You see, that's what the Academy is all about," said Slide. "Answering or trying to, all the questions from all over the world, regarding movies. Never knowing what the next letter or telephone call would bring. It's all terribly exciting." △

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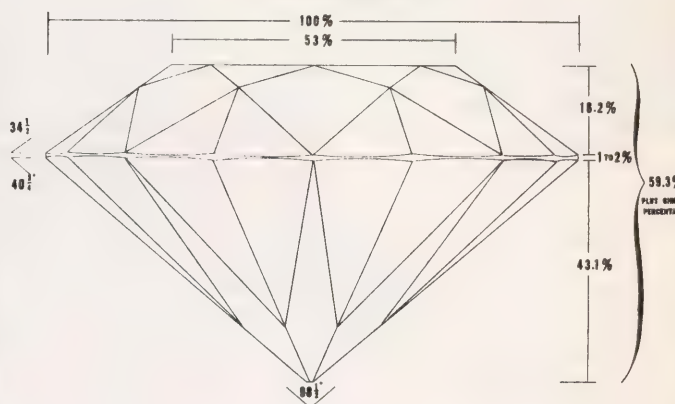
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Total diameter	100%	Upper Girdle angle	34 1/2°
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## The Way to Go

by Glo Davis



Marion and Glo Davis on the sunny French Riviera enjoying the Cannes seascape where the famous Film Festival is held.

Travelers are always seeking new and interesting spots a little bit off the well trodden paths. Of course, not so far off the path that they have to give up creature comforts of a good bed or palatable food. What's needed is some place not on the common tourist itinerary which will provide excellent table conversation upon returning home.

I found such a place recently while exploring the French countryside on an Air France Autoventure. It's a leisurely day's drive from the southern coastal French-Italian border where there are several small and quaint fishing villages so popular in both European and American film making.

In a rented Hertz you can set your own pace as you wind through narrow, but very well paced roads through colorful Villefranche. Here you have a choice of going into Nice or driving a few kilometers farther to Cros-de-Cagnes. The Autoroute can be picked up here too, which is convenient when winding roads get a bit tiresome to some drivers.

Cannes is only about 15 minutes from Nice and if the hour is right, it's a good place to stop for a mid-day meal. Many little cafes are in the main part of the city and during film festival time, plan on eating early for the cafes fill up promptly with so many visitors.

At Cannes a crossroad is reached. You can drive directly north on route N567 and go to Grasse, capitol of the perfume industry; you can choose the coastal road that leads to St. Tropez, where you may bump into Bridgit Bardot shopping as she has a country

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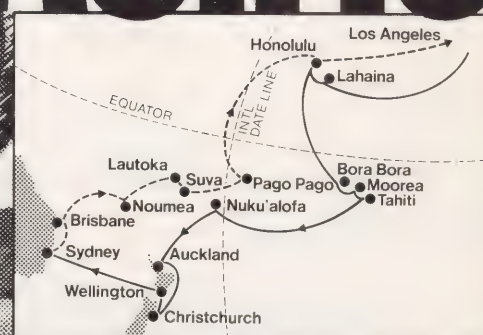
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villa in this city and is often seen in town, or you can pick-up the auto-routé as we did and head for that special city I was hinting at, Avignon, The City of Popes, and site of many European movies.

About this time, the gas gauge is dropping, time for a refill, so we pull off of the autoroute at Aix-en-Provence and with sign language tell the attendant to "Fill-er-up." The gasoline pumps record in liters and Francs. So, when the pump stops, it's easy to read and see exactly how many Francs are owed.

Now we head directly to Avignon which sits staunchly by the Autoroute. When the name of the city pops up on the readerboard, take the turnoff, which is N7 a main roadway. At this point Avignon, The City of Popes, is only 10 minutes away. On the outside of the walled city, the streets are lined with new and modern hotels and motels. They all take major credit cards. We choose to stay at the Hostellerie le Prieure at Place du Chapitre. A fourteenth-century priory converted into a charming hotel. The tastefully furnished rooms have period furniture. There is outdoor eating in a lovely garden with excellent regional cuisine.

Exploring Avignon is a simple matter on foot. Everything is situated in one area near the palace. It's history is fascinating. The insecurity that prevailed in Italy at the beginning of the 14th century and the rival factions who tore the city of Rome apart obliged the Supreme Pontiffs to seek a refuge in a friendlier land.

So, Clement V (1305-1314) settled in Avignon in 1309, a neighboring town of the Comtat Venaissin which had belonged to the Holy See since 1274. He was the first of the Popes of Avignon, but he resided there just a short time favoring instead the Black Friars' monastery.

His successor John XXII (1316-1334) who had been the bishop of Avignon, settled in the Episcopal Palace which he had restored and enlarged. This palace stood at the south of the cathedral.

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### BOOKS-MAGAZINES

SIX-GUN HEROES: A Price Guide to Cowboy Hero Collectibles pictures and prices over 450 character items for Hoppy, Roy, Gene, Tom Mix and The Lone Ranger. 140 pages, 8½x11." Includes biographies, filmographies plus "The Cowboy Memory Buster Quiz." \$8.25 postpaid from author: Hake's Americana POB 1444, York, PA 17405 (3-4-5-6-'77)

Rare! Thrilling 12 chapters. The Return of Chandu. (The Magician) w Bela Lugosi. Good condition w/very good sound. Original 16mm print. Sold to highest bidder. Walter Thomas, 238 Eddy St. San Francisco, CA 94102 (4-5-6-'77)

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THAT HAMILTON WOMAN! (VA: 1942) pressbook wanted. Contact. Ray Reynolds, 917 Woodlane Avenue, Rockford, Illinois 61107 (5-6-'77)

Wanted to Buy or Trade: Betty Grable items. Lots of 30-40's material on all other stars for trading. Louis Truxillo, 815 Toulouse St., New Orleans, La. 70116. (11-12-'76-2-3-4-5-6-7-8-9-'77)

FOR SALE: Complete year's of British PICTUREGOER & PICTURE SHOW magazines 1936-1960. Will split. \$100-00 per year. These are very rare items. Also sets of 32 glossy photo's of Robert Redford. \$3-00 per set. Mr. G. R. Dyson, Panorama Apt., Bostock Hill West, Paget 6-11, Bermuda. (5-6-'77)

WANTED: Motion Picture magazines, Portrait Stills (Head or Head & shoulders only) all stars. Any material on BOGART & MARVIN. Book 'BOGART' by R. Gehman. Will buy in bulk, items, or exchange for British mag's. Mr. G.R. Dyson, Panorama Apt., Bostock Hill West, Paget 6-11, Bermuda. (5-6-'77)

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WANTED: Clippings, photos and Interesting Memorabilia of Vivien Leigh, Gable, DeHavilland, Gardner, Linda Darnell, Flynn, Veronica Lake & Lombard—Debbie Batteiger 1509 E. Atchison, Pas, Calif. 91104. (5-6-'77)

Thousands of Movie Magazines, Movie song sheets, Movie posters from 1930's to present. Send \$1 for Catalog. Collectors Corner, Box 8021-H, North Hollywood, California 91608. We collect anything on Gail Russell. We collect one-sheets. (6-8-'77)

WANT-SELL PHOTOS-CLIPPINGS anything & everything on Judy Garland, Linda Carter, Diana Rigg, Greta Garbo. Have for sale or trade private pictures of Garland, Garbo, Betty Grable, Rena Promisel, 75 Thayer, New York City, NY 10040 (6-8-'77)

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Wanted: 16mm features of Betty Grable send info to Neil McAuliffe 1726 Kaiwo Dr. No. E, Honolulu, HI 96815 (5-6-'77)

For Sale: 16mm feature (B/W) "How to Be Very Very Popular" B. Grable \$100.00 Neil McAuliffe, 1726 Kaiwo Dr. No. 3, Honolulu, HI 96815. (5-6-'77)

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JUNE WILKINSON photos, clippings, any material on this actress wanted to buy or exchange. Ron Kingman c/o Box 8035, OTTAWA Canada K1G 3H6 (6-8-9-'77)

### WANTED TO BUY

WANTED: All kinds of material on Dolores Del Rio, new or old. Have lots to trade. Mr. Cordova, 1409 S. Arapahoe St. L.A. CA 90006 (6-8-9-'77)

Wanted: Gone With the Wind memorabilia. Especially "GWTW game" by Agate Game Co. James Knapp, 3248 Collingwood Blvd., Toledo, Ohio 43610, Phone (1-419-242-6296) (6-8-9-'77)

WANTED: Any and everything on Barbara Whiting, 20th Century Fox Player of the 40's. Stan Jensen, P.O. Box 432, Blair Nebraska 68008. M. Stanley Jensen—1630 Grant Street (POB 432) Blair, NE 68008. (6-8-'77)

James Dean Illustrated catalogue \$1. Dean material urgently wanted, will buy or trade for material on your favorite. Material on your favorites also for sale. State wants. Simmons, 25, Rutland Court, Hove, Sussex, England. (6-8-9-10-11-12-'77-2-3-4-5-'78).

Wanted: Large photos (color & b&w) and magazine covers and articles on Rita Hayworth. Robert Pelot, 1212 E. Randolph Ct. Apt. 3. Milwaukee Wisconsin 53212 (6-8-9-'77)

WANTED Color clips, photos, interesting memorabilia of Vivien Leigh, Gable, Lombard, Flynn, Heston, DeHavilland, Darnell, Grable, Turner. (Also Fan Clubs) Debbie Batteiger, 1509 E. Atchison, Pasadena, CA 91104. (6-8-9-'77)

WANT TO BUY: 16mm color prints of Royal Wedding, Let's Dance, Silk Stockings and Barkleys of Broadway. J.R. Arnold, 2234 South Blvd., Houston, Texas 77098. (6-8-9-'77)

Wanted: Copy or trailer of Career Girl and La Rabia (The Rage Within) or other films featuring June Wilkinson. Any information on these films appreciated. Ron Kingman c/o Box 8035 OTTAWA Canada K1G 3H6 (6-8-9-'77)

WANTED: Anything on Gone With the Wind, 1939-1940. Write Paula McKinney, 2607 9th Apt. C, Wichita Falls, Texas 76301. (5-6-'77)



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WANTED PHOTOS—CLIPPINGS on Tierney, Crabbe, Mature and Weismuller. Have magazines & clippings trade or sell. Gene Jankins—6260 Rose Hill dr. 3A. Alexandria, VA 22310 (6-8-9-'77)

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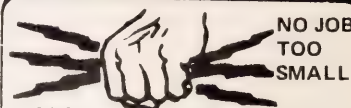
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# The automobiles of Mercedes-Benz.

## The legend continues.

Mercedes-Benz invented the automobile in 1886—and in 1895 produced the first car ever built on a production line. Over the generations, Mercedes-Benz has perfected one engineering advance after another.

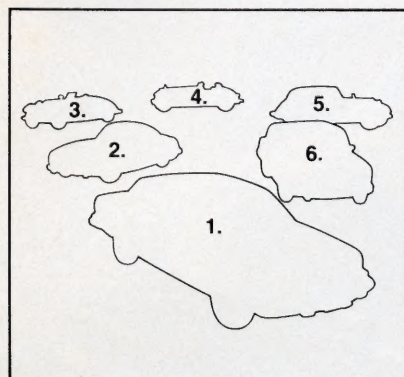
Add to that an auto racing record of over 4,400 individual victories and you have an automotive heritage unmatched by any other car in the world.

Now Mercedes-Benz offers seven separate and distinct models for sale in the United States. Each one is unique. Each one continues, in its own way, the Mercedes-Benz legend.

At left, you see almost 50 years in the life of a legend. Look closely. See how nobly time touches these Mercedes-Benz automobiles. Their appeal is enduring. A characteristic that marks the truly legendary, and distinguishes it from the merely passing fancy.

### A blend of future and past

Here is disciplined grace, the product of thoughtful evolution in de-



1: 450SEL (1977); 2: 300SL Gullwing (1955);  
3: 500K Special Roadster (1935);  
4: Super-charged SSK (1929); 5: 540K  
Cabriolet B (1936); 6: 600 (1969).

Mercedes-Benz Technical Specifications					
MODEL	ENGINE	DISPLACE- MENT (CU. IN.)	WHEEL- BASE (IN.)	OVERALL LENGTH (IN.)	CURB WEIGHT (LBS.)
240D	4 cyl. ohc (fuel injected)	146.7	110.0	190.9	3210
300D	5 cyl. ohc (fuel injected)	183.4	110.0	190.9	3515
280E	6 cyl. dohc (fuel injected)	167.6	110.0	190.9	3530
280SE	6 cyl. dohc (fuel injected)	167.6	112.8	205.5	3905
450SEL	V-8 ohc (fuel injected)	275.8	116.7	209.4	4080
450SL	V-8 ohc (fuel injected)	275.8	96.9	182.3	3815
450SLC	V-8 ohc (fuel injected)	275.8	111.0	196.4	3860

sign. When Mercedes-Benz engineers create a new car, their vision is wide. They look backwards to retain and improve on their worthiest earlier ideas. And forwards as well, to blend in their latest innovative technology.

Thoughtful evolution in design: a mark of Mercedes-Benz.

To the eye, the changes that have been wrought may be subtle. Invariably, though, they are quietly beautiful—which shows how unerringly their “form follows function.”

More importantly, the cars of Mercedes-Benz are designed to appeal strongly to your intelligence. They are honest cars. The promises they make relate directly to their primary function: well-engineered, safe transportation.

One of the seven Mercedes-Benz models currently available in the United States is in the front rank, left: the 450SEL Sedan. Our full offering is described in the table, above. Each model represents a blending of patient craftsmanship with sophisticated technology.

### Enduring value...

#### and enduring pleasure

Many models of the elegant 500K shown here (No. 3, Circa 1935) are appraised at over \$50,000. The rare 540K Cabriolet B (No. 5, Circa 1936) is considered a genuine value at \$75,000. And based on average official used car prices over the past five years alone, the contemporary Mercedes-Benz automobiles have held their value better than any other make of luxury car sold in the United States.

The high retained value of Mercedes-Benz cars is a rational attraction. But they have an emotional *raison d'être*, too. To experience it, arrange, through your Mercedes-Benz Dealer, to drive one. You'll experience an unrivaled automotive pleasure behind the wheel of this charismatic car from Mercedes-Benz. Truly, the legend continues.



**Mercedes-Benz**  
Engineered like no other car  
in the world.

©Mercedes-Benz, 1976

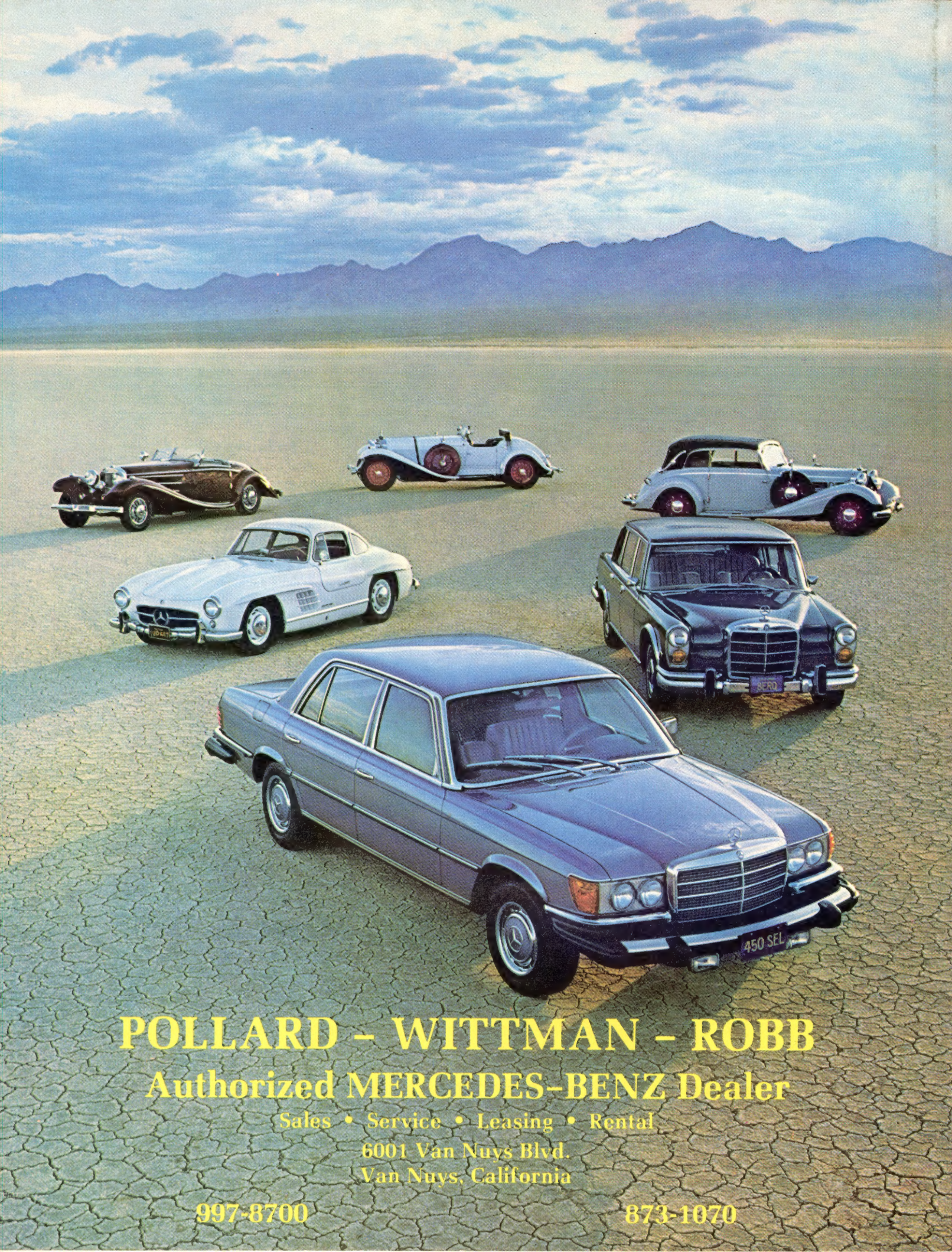
An unbroken line of excellence. Since 1886, Mercedes-Benz has produced one classic automobile after another. Each one a car engineered like no other car in the world.

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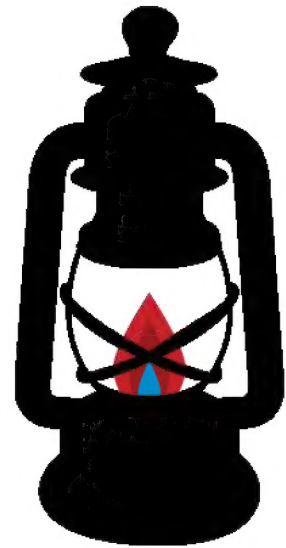


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